

DOWN BEAT

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MILLER TO BUILD 30 TTC BANDS

Bands Get USO Break, Included In Tour Circuits

New Policy in April May Prove Solution to Bus Problems

New York—A partial solution for the road dilemma was seen here this week when it became known that the USO Camp Shows plans to make bands a part of its regular Red and White touring circuits, starting sometime in April.

Can't Get to Camps

Up till now, the USO shows have toured camps using regular vaudeville acts and music either supplied by camp bands, small bands with the shows, or joint bookings when name bands are booked for the same day as the shows.

Lately, however, the ODT edict against usage of buses for band travel had not only made the road virtually impossible for most bands, it also had cut considerably the number of camps which could be played, since most camps are considerably removed from railway lines.

Salvation for Some

Method of selection and pay scales for the bands has not been set as yet, but will be worked out equitably for units of all sizes and types. The importance of this news to the business cannot be overlooked. It probably will save many Class B units from starvation.

Anita O'Day Back With Gene Krupa

New York—Anita O'Day, out of Gene Krupa band for three weeks, returned yesterday when the band opened at the Hotel Sherman in Chicago. During her layoff, due to lack of rest, Penny Piper from the Anson Weeks band took over.

BLUE NOTES

By ROD REED

Possibility of living on horse meat is nothing new to the Bing Crosby gag writers.

Squeezed headline: B.G. to S. A. for F.D.R.

Operators of closed sex shows along Broadway are looking forward to the day "When Delights Go On Again."

LIMERICKY

There once was a fellow named Louis
Who got out his trumpet and blew his
Top with a toot
That started in Butte
And ended where Kalamazoo is.

Despite Jack Benny's fiddle concert, Carnegie Hall still stands. But then, Rome wasn't burned in a day, either.

Reunion of Old Gang



New York—The Goodman gang of the halcyon days of '35 reunites—or at least three members of that famous crew get together again. BG noodles over some items with pianist Jess Stacy and lead saxer Hymie Schertzer. Former rejoiner Benny from Bob Crosby, and Hymie gave up radio work to be with his old boss again.

Daileys Open a Spot in Newark

'Town House' Replaces Meadowbrook, Closed by Gas Rationing

New York—Not stopped by gas rationing, Frank and Vince Dailey, forced to close their famous roadhouse, Meadowbrook, will reopen in five days at "Frank Dailey's Town House." This is the grill of the Mosque theater on Broad street in Newark, N. J. It will hold 1,200 people, is made of granite, and will be reached by elevators and a ramp till a direct entrance can be cut through to Broad street.

Jimmy Dorsey is opening the spot, playing there for three days, a curtailed version of the three week stay he was supposed to play at Meadowbrook. When he moves on to the Pennsylvania, he probably will be followed by Will Osborne or Bob Allen, with Sammy Kaye coming in on March 6, and Charlie Spivak following in April.

Sinatra to Keep Sustainer Shots

New York—At press time, Frank Sinatra will continue doing his sustaining CBS air-shots, other reports to the contrary. Local story had it that the singer's unsponsored air-time had been cut out because of the objections raised by George Washington Hill, executive of the American Tobacco Co., which holds the money bags behind the Hit Parade to which Sinatra recently was added, replacing Barry Wood. CBS claims that Sinatra will continue with his solo shots and handle the vocal job with Hit Parade in the bargain.

Not Much Hope For More Discs, Lack Material

AFM Compromise With Record-Radio Execs Would Help Little

New York—The recording mud-dle grows more complicated day by day. As the AFM petitions the federal court in Chicago to dismiss the government's suit against it, the senate committee investigating James Petrillo in Washington elicited from him only the statement that he would consult with the union as to settling the record dispute.

Sages here were predicting a March 1st settlement of the dispute. However several items seem to stand in the way of this: Unlike the 1938 fight, the record-radio stand against the AFM has been made one, which means that both record and radio corporations will have to be satisfied in any compromise.

This is not as easy as it sounds. The National Association of Broadcasters, may now be in a mood to dicker. But its most potent members are the radio chains, who are willing to have staff musicians, whereas the independent member-stations, some of them with their backs against the walls, are not. Any NAB action must be ratified by the membership. For once, it doesn't look as though the small stations are going to let themselves be made parties to an agreement that will benefit the chains and not themselves.

Also, the smaller record companies are going to fight against (Modulate to Page 3)

Government Busy on Tea

New York—The narcotic bureau here last week was holding two well-known leaders and questioning other music world figures in connection with its far-reaching investigation of the use of "tea" all over the country. It was known here that the recent investigation into the use of marijuana by several west coast army musicians was being probed further by the army in an effort to check sources of supply.

True bills of indictment have already been returned by a federal grand jury against Patsy Cline, Mike Bryan and Georgie Auld, and also authoress Ursula Parrot (on different charges). Several others are still out on bail pending trial action.

Fats Drops Band To Single Again

New York—Fats Waller has broken up his band once again, this time to head to the coast for picture work as a single. Albert Casey (guitar), Gene Sedric (tenor), and others of the band are thinking of forming a small band and working around New York.

Will Raise Music Level In Services

Crack Atlantic City Unit Will Broadcast; Former Men Joining

by Mike Levin

New York—In an exclusive story from unofficial but completely reliable sources, Down Beat has learned Captain Glenn Miller's program as musical supervisor for the Army Air Forces technical training command.

Having transferred from the flight command at Maxwell Field, to the technical training command, Miller is now at Atlantic City where he is starting a program for service music which will revolutionize military music in this country.

He plans to establish a dance unit of 17 pieces at each of 30 (Modulate to Page 2)

Charlie Spivak Hits 7000 High

Hangs Up SRO Sign on One-nighter in Atlantic City Hall

New York—Charlie Spivak played a one-nighter two weeks ago at Convention Hall in Atlantic City and hung out the SRO sign for the first time in the hall's history, drawing over 7,000 persons. Captain Glenn Miller, in from the Atlantic City air base to see "his boy" play, was shoved into a trombone and played with his old section on a wild One O'Clock Jump that brought the rafters down.

Spivak, who has been busting records right and left at the Hotel Pennsylvania, has been the subject of much betting between the waiters of the Penn and the New Yorker, where Sonny Dunham is holding forth. Last week, one of the sub-captains at the Pennsylvania was heard to say, "I'll give you the New Yorker and 800 covers over."

At press-time, the New Yorker and its ice-show were readying a volley of snowballs in an effort to smother the Spivak Spouters.

Band Queen On the Cover

The queen of the name bands, Ina Ray Hutton, who enlivens and beautifies the cover of this issue, definitely has established records at the Roosevelt hotel in Washington, D. C., with her all-male band. At the close of the capital engagement, Ina takes her fine crew to the Oriental in Chicago, opening February 5. She has dates at the Strand on Broadway in New York pending.

Union Consider Form B Change Account Taxes

Victory Tax Balls
Up Routine, Small
Leaders in Middle

New York—Much talk here about the union's changing the much discussed form B contract used in theaters ever since the AFM started worrying about passing social security taxes to anybody but the AFM members.

Fuss shapes up this way: Form B states that the band-leader is merely the contractor, not the employer; therefore the person who buys the band must pay the employer's share of the taxes, letting the musicians' pay their share regardless. This shapes up, when you remember that this would take 1.5 per cent of the leader's gross away from his take, if he didn't pass it on to the band-buyer as employer.

Tax Confused All

This worked fairly well until the \$25,000 limit came along. As a contractor, the band-leader wasn't free to incorporate and escape the \$25,000 limit. Also the bandbuyers were going slightly crazy trying to figure out how to deduct the Victory Tax on each job: was it 5 per cent of what the man made that night, his salary for the week, 5 per cent of 1-15th (or however many there were in the band) of the gross or what?

Obviously if the leader were employer, he would simply take 5 per cent of the men's weekly earnings. He could also incorporate and escape the salary limitation.

Wherefore the "inside" boys look to see the AFM Exec board at its meeting today change Form B or throw it out altogether, and allow the leaders to handle things.

Small Bands Suffer

However, this would leave the vast bulk of small bands who don't have to worry about \$25,000 limits with their leaders paying the tax themselves.

The board's action on this matter would seem to determine once and for all where they stand on the question of name bands versus the small units that constitute the bulk of the AFM.

—mix

Here's Artie in Uniform



This is the first photo to be released of Chief Petty Officer Artie Shaw in his navy uniform. No official information regarding the present whereabouts of the *Beat's* band poll winner and his band, but they are believed to be "somewhere in the Pacific."

Glenn Miller Will Build 30 Bands in TTC

(Jumped from Page 1)

technical training fields all over the country, with a musicians' training unit at each one. Larger centers will have several units which can be combined into marching units. Above all, Miller will be striving to modernize where necessary and to inculcate into the bands the same musical level that made his dance band the country's top commercial outfit for three years.

Former Men Join Him

Due to join him shortly at Atlantic City are his former bass player, Trigger Alpert, transferring from Stout Field; his staff arranger, Jerry Grey; BG pianist Mel Powell; ex-Thornhillites Steve Steck (trumpet) and Marty Blitz

(bass). Milton Shields is joining from the N. Y. WHN house band, and George Koch, well-known fiddle player, will probably lead the officer's club combo. Already on duty in Atlantic City is Hank Freeman, former Artie Shaw saxist from the old *Beguine* days. No enlisting is possible. Men must be drafted, then requisitioned.

Ray McKinley is joining the band in four days, and will probably be made one of the leaders of the bands forming now in Atlantic City.

Miller will form one crack unit at Atlantic City which will be his personal pride and joy, probably going on tour with him when he leaves to inspect the present music set-ups at each of the TTC's bases. The other bands will have photographic copies of the arrangements prepared for this band.

As yet it is still undecided whether Miller will base at Atlantic City and send bands out once they are formed and drilled to each field, calling the replaced musicians in for training and further assignment, or whether he will spend time at each base, helping build outfits on the spot.

Plan Network Show

It is known that the TTC definitely plans a radio network show utilizing Miller's Atlantic City band which will be the central band of the TTC, a force comprising two thirds of the Air Forces.

Miller's band is not to be confused with the regular 86 piece military outfit lead by Captain Alf Heiburg at Bolling Field, Washington. Heiburg's band is the head unit for the flight command, while Miller is concerned with the TTC only.

Amusing note on the rivalry between the two branches is that when Miller left the flight command at Maxwell Field, he sent some of his friends there a letter smeared with typewriter grease, saying "If it weren't for us grease monkeys, you guys would never get off the ground."

Editorial Note: News of Capt. Glenn Miller's plans is certainly good reading. The *Beat* has been howling in eds and columns for months that service music in this country wasn't what it should be,

He Don't?

A new high was hit recently in a conversation between one of *Down Beat's* staff members in New York and a telephone operator at one of the large mid-town hotels. Staffer was trying to reach Toots Mondello, who lives at the hostelry, but wasn't having much luck. He asked the girl to keep ringing and after her patience had been completely exhausted, she said in the most cultured tones imaginable: "I'm sorry but Mr. Mondello don't answer!"

by THE SQUARE STRICTLY AD LIB

Ban or no ban, Victor signed Charlie Spivak as soon as his Columbia contract lapsed and will pay him \$600 per side. . . . Kenny Sargent and Bill Rauch are said to be leaving Casa Loma soon. . . . Jerry Wald off the job for a couple of days at the Sherman in Chicago for a nose op, so Woody Herman played clarinet on his broadcast.

Tex Beneke, who just joined Heidt, is slated for induction in about two months. . . . The Norton Sisters Trio, formerly with Carl Hoff, have joined Tony Pastor. . . . Morty Palitz, recording director for Columbia, is due for the fine khaki and probably will wind up with a fiddle in Glenn Miller's service band.

You should have dug Neal Reid of the Herman Herd in a Chicago hotel room, destroying a baked pheasant which his wife brought back from her mother's home in Sheffield, Iowa. . . . More tricks by Bob and Bing, in the new Hope film, *They Got Me Covered*, Crosby's voice will creep out of a music box.

More to that *TD-Pied Pipers* split than meets the eye, with a scuffle during a train ride involved. . . . Charlie Spivak opens at the Palladium in Hollywood on September 7, and is dickering for a 20th Century-Fox film as this is written. . . . Name musician figured in an Errol Flynn episode in a midtown Manhattan hotel recently. Hotel paid off to avoid the publicity.

Scope of the tea tempest was indicated by Gene Krupa's jam in San Francisco, because feds found weed on a prop boy who had just joined the crew. . . . Supreme court of Wisconsin, on January 12, ruled that ballroom operators are not the employers of the orchestras playing therein, which tosses the tax question into another fast whirl.

Since engaging Bill Finnegan, Horace Heidt and Frankie Carle have sent more than fifty full special arrangements to army bands throughout the world, stuff replaced by Bill's new scores. . . . Billie Wilkins and Jackie Rombach, trumpet and tenor formerly with Rio Rita, have joined the International Sweethearts of Rhythm.

Tommy Thomas and Irving Goodman are calling all cats to get in touch with Wally Lockhardt, conductor at the coast guard yard in Curtis Bay, Maryland, for details about joining, or if they already are in the c.g., about transfer to the band there. . . . Uptown Cafe Society rented the building next door to provide additional emergency exits.

Lillian Lane's heart and her ex-boss (separate individuals) are somewhere in the south Pacific with old Artie, and is she torching? . . . while luscious Lynn Gardner just can't decide between a non-pro in the navy and a gitman in the army. . . . and BG is due to be called papa soon.

and that our guys here and abroad certainly deserve nothing but the best in that which they enjoy most: music. The *Beat* has often disagreed with Capt. Miller on the subject of good swing, but never with his basic good musicianship, and remarkable ability to get the most out of the men working under him with a minimum of friction.

This program sounds like a military millenium, and will give the top military musicians in the country a break such as they've never had before.

We've received plenty of disgruntled letters from bandbuffs playing straight band music, they claiming that most of it is a century behind times. Okeh, guys, you're going to get a crack at some of the finest dance paper there is. We're waiting for the returns—they ought to be terrific.

Bands Scarce, Colored Orks Find No Work

New York—Two weeks ago, one of the papers carried this note: "Jerry Delmar, who has been leading a small all-girl band for several years, currently at the College Inn, Philadelphia, augmenting to fullsize. Will try to cash in on the big-band shortage."

When *Down Beat* went to press, the following big bands were laying off: Count Basie, Earl Hines, Don Redman, Andy Kirk, Louis Armstrong, Sweethearts of Rhythm, Fletcher Henderson, Doc Wheeler, and others.

By the time this reaches print, some of these bands will be back at work. Others are struggling to make road tours go somehow. Some, such as Fletcher Henderson, are thinking of going to small-size combos.

By some strange coincidence, all these bands are colored. Here you have a small Philadelphia band, planning on building to make up for the shortage of white bands, and ace colored bands, outfits that have worked to build their names, getting laid off for periods ranging from days to weeks.

Why? There isn't any road, that is, any feasible method of doing the road and arriving in one piece. What happens to the white bands? They either do pictures and theaters, or if they are a little smaller, they work locations that don't pay well, but at least pay steadily.

But when you have a colored band, there are virtually no locations you can work, and very few theaters. Therefore unless you are a Basie, Ellington, or Calloway you don't do anything. You starve. Sure, you can get a few dates here and there, and if you want to break your neck, you may be able to make road trips—if you can get the gas.

This isn't an important news story, unless you resent seeing musicians go jobless because their parents were so thoughtless as to be colored.

—mix

Hep Unit Opens Exhibit of Art

New York—Stuart Davis, artist, had a really unusual opening at his exhibition at the Downtown Galleries here. A jazz fan and devotee of Earl Hines, Davis was "gifted" with an opening day concert by the Bill Coleman Trio (from Cafe Society), "presented" for the occasion by fellow artist William Steig of New Yorker fame.

Record collectors dig the record reviews and news regularly in every issue of *DOWN BEAT*.

Gets the Eye



Baltimore—Penny Parker, now doubling as a chirp between Fisher's Lounge and the Blue Mirror, with her accompanist, Woody Kirk, is all aflutter over a request from the John Powers office to drop in and discuss the prospects of becoming a Powers model. Penny has plenty of talent, personality, a fine voice and a few other things, judging from the way she caught the Powers eye.

Two Chirps and a Chanter



New York—Here you may dig the winner of the *Beat's* male singer poll, Frank Sinatra, gorgeously surrounded by Dorothy Claire and Mickie Roy, canaries with Sonny Dunham. The occasion was Sonny's opening at the Terrace Room of the Hotel New Yorker, and above the vocalists you will find him with Teddy Powell, Bob Chester, Mitchell Ayres, Bob Allen and Jan Savitt, a fine mess of maestros, chum.

Maria Kramer's Latest Protege Is Leonard Sues

Young Trumpeter Plans to Organize His Own Band

New York—Latest protege of Maria Kramer, music-loving hotel owner, is Leonard Sues, the trumpet player, who recently was featured in the Broadway production *Beat the Band*. Although final details are not yet settled, plans call for Sues to open with a band of his own at one of Mrs. Kramer's name-band hotel spots. In the past, Mrs. Kramer has been associated in the build-up of several big-time bands including those of Artie Shaw, Charlie Barnet and Jerry Wald.

At present, Sues is working on the Kate Smith CBS show, where he does solo trumpet features, while other future plans call for a trip to the west coast to appear in the Gregory Ratoff movie, *Tropicana*. The young trumpeter has already appeared in a number of Hollywood productions including both musical and straight roles.

With Sues in *Beat the Band* appeared a fine outfit with top sidemen from various name swing outfits in its line-up. If possible, he intends to reassemble the same group, which included men like Ford (Clinton-Barnet) Leary, Spud (Barnet) Murphy, Steady (Woody Herman) Nelson and Clarence (Hal McIntyre) Willard, and use them in his first band venture.

Star Players On Club Dates

New York—Club dates are becoming the precincts of star musicians. Two weeks ago, the trumpet section of a Saturday night hotel date included Steve Lipkins (Jimmy Dorsey), Jimmy Maxwell (Benny Goodman), and Dale McMichael (Glenn Miller). Lipkins just recently left the JD org, figuring to be drafted soon, only to receive a deferment because of his wife's stork date. With his replacement all set to join JD, he is figuring on staying in town doing singles till he is called.

Heidt in Radio Plea for Men

New York—Horace Heidt, who has amazed the business often in the past by his colorful methods of hiring men, topped them all on his Sunday broadcast two weeks ago. Remarking that 21 men from his band has joined the armed forces, Heidt went on to say that he needed men badly, particularly trumpet men, and that any aspirants should write to him, care of the Blue Network.

Then this week a Johnny Long sideman received a wire from Heidt saying: "Am prepared to offer you \$175 a week. Please wire if this is insufficient."

Down Beat covers the news from coast to coast.

Song Is Born

Here's how songs are born: Emery Heim left Hungary just before Hitler took over. He came to this country, married a girl from New York and started writing tunes for a living. When we entered the war, Heim lost no time in getting into service. Now an infantryman attached to a division somewhere in Alabama, he has just written a tune called *The Fighting Wildcat's March*, and from reports seeping in, it's the kind of stuff that the O.W.I. office and a lot of people have been looking for.

Larry Bennett Swingtette



New York—Now, it ain't 1920, it's today and this is the Larry Bennett Swingtette, currently at the Aquacade. Larry's on bass, Joe Phillips (tenor), Jimmy Chapin (drums), Carl Siemon (piano), Dobby Dobson (trumpet) and Billy Marino (guitar).

Pleasure Ban On Bands, Too

New York—Combined with the ODT refusal to grant buses, the ban on pleasure driving in the east which may spread to the whole country, has finished the road in this section. Only hope is seen in the possibility of USO combined campfire and band tours and a lightening of fuel use with warm weather, so that more may be made available for auto fuel.

Rationing boards, which up to now have felt that band work is necessary and therefore deserving of extra rations, now take the position that since pleasure driving is forbidden, bands which furnish pleasure are to be likewise curtailed. Only exceptions have been when the bands could prove sufficient morale activities to warrant special action.

The result here has been to make the metropolitan areas even more fantastically crowded on weekends.

Kent and Johnson Prove It with Mail

New York—Allen Kent and Ginger Johnson, who produce station WJZ's all-night *Say It With Music*, recently asked their audience to send in postcards saying

how they liked the program and if they wanted it continued. The show's sponsor had an idea that not too many people were listening to his program but was literally knocked over when the response in the first week's mail totaled over 3,400 cards and letters, which must be some kind of a record. Needless to say, *Say It With Music* will remain on the air.

Down Beats for Men Overseas

Men with A.P.O. addresses outside the continental United States can get copies of the *BEAT* in only one way, according to a new wartime Post Office ruling. Copies can be sent only by *DOWN BEAT* when request is in writing by the addressee . . . on a subscription basis.

—Circ. Dept.

Not Much Hope For More Discs, Lack Material

(Jumped from Page 1)

any royalty agreement to the union paying the union such large returns that only the large companies can afford to pay them, thus squeezing out the smaller companies. They point out that if the AFM allows recording, it should allow it equally and fairly

No Symphony For the Army

New York—Speaking as the official representative of the music division of Army Special Services, Major Howard Bronson denied last week that the army planned to form a symphony orchestra based in Washington.

all around.

An additional factor is this: the companies are issuing few records not on account of the AFM ban, but on account of lack of shellac, copper, and labor. One company official told me regardless of what the union did, they could not increase their release schedules, that they had no way of doing it.

So the rumors that have been flying around about the name bands readying arrangements for recording look exceedingly wispy.

The ban may be settled shortly. It doesn't look that way now unless the government steps in. And even if after a long period of dickering, all parties are satisfied, the wherewithal to put out the records still has to be found.

—mix.

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Large Raeburn Band Launches New Box Policy

Replaces Small Combo
—Owners Seek Radio Broadcast for Club

Chicago—Randolph street's new Band Box opened its new band policy last night in a Loop stirring innovation as they brought Boyd Raeburn and fifteen men into their basement nightery and looked towards a radio line from the spot.

Used Small Combo

The nightery, opened little over a month ago, has been featuring Jack LeMaire's small combo since opening and has been drawing good crowds but not too much money on the setup.

In their new policy they intend to make the spot a talent finding, band building location going in for good gummy swing styles, rather than the order of Zucca's west coast Hermosa Beach place.

Seek Radio Outlet

Raeburn was featured at the Chez Paree preceding the return of Lou Breese to that spot. The Raeburn band was originally formed at the University of Chicago and, though Boyd has always leaned towards a swing style, his locations have not. This will be his first break towards building this style band.

Though the Box's radio outlet has not been settled, manager Thomas Mitchell is dickering for a line.

Way Opens Shop

Elkhart, Ind.—George Way, well known music trades exec who was formerly with Leedy Drums has recently opened shop himself as a jobber of drum accessories at 1000 Strong avenue here.

See and hear

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Just Who Banned the Banjo?



Chicago—Ben Bernie, the ole maestro, has joined his chum Ashton Stevens, critic and columnist, in the latter's campaign to restore the banjo to the dance bands of the nation. Here they tune up for a WBBM broadcast. The dean of drama critics says he has pledges from several name leaders to replace the guitar with the banjo. We'll wait and see.

CHICAGO BAND BRIEFS

Manager Joe Sherman and the Mrs. hustled off to New York last month to sign a quick replacement for Louis Jordan who exercised cancellation rights on his indefinite contract for a February 10 closing at their Garrick Stagebar. Looking for name material, they were hoping for an agreement with John Kirby. Coleman Hawkins has been on the proffered list so far rejected.

T-Bone Walker, recently returned to the South Side Rhumbogie following a run at Detroit, has been considering fronting Milton Larkin's band on a tour following their mutual planned closing February 11. The Larkin band, a colored Texas unit, has been at the Rhumbogie for close to six months. It formerly featured the amazing tenor saxist, Arnett Cobb, now with Lionel

Hampton.

Elmer Kaiser is set to replace Del Baker's combo at North Side's Green Mill ballroom February 2. . . . Henry King replaced Dick Jurgens at the Aragon following the breakup of the Jurgens band January 17.

Dick Jurgens' closing nights at the Aragon did complete turn-away business as the huge ballroom was packed to overflow every night towards the last night. The Aragon has been Jurgens' top spot in his many years in front of the band.

Shorty Cherock, Max Miller's partner in their quartet at Elmer's Cocktail Lounge, will quit the combo to form his own unit under the GAC banner. Shorty gave up a combo which he had formed in order to join Max in this venture. Although the unit has met with excellent reception, it is said that Shorty and Max were not in agreement on certain style plans.

Ernest Smith replaced Dallas Bartley on bass in the Louis Jordan unit while Dallas underwent an operation at a local hospital. Ernie did a fine job. . . . Intermission group at the Barrel of Fun on North Broadway turns out to be better than the regular group. Dorothy Frederick, although working principally as accompanist,

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Chicago Rolling Over Again in Jazz Grave

You have heard of funks. You've heard of doldrums. Chicago, too, has heard of funks and doldrums for Chicago, following an era when it was the jazz center of the nation, dug itself one of the deepest funks and, in the deepest of doldrums, dug itself a grave at the pit of the funk, locked itself in a crypt and pulled the hole in after it.

There Chicago has slumbered, rolling over occasionally for a siege of talent at the Three Deuces or the Offbeat Club, but always settling back to its stagnant rest before making any sort of recovery.

Stirring Slightly

Once again Chicago is rolling over in its jazz grave. There seem to even be voices from the hallowed depths of its confines. It is just possible that jazz in Chicago, is waking up. And if a few of the city's better tavern keepers will get out their shovels and start digging, they may discover a musical goldmine.

Up to a few short months ago Chicago was satisfied with no better than Stuff Smith's small combo in town. The combo drew well, but not phenomenally. When Stuff packed up his fiddle in his music roll, the Garrick was in the then ticklish spot of finding a successor for Mr. Smith. Manager Joe Sherman, the squire of Randolph Street, let Joe Glaser sell him a bill of goods and before he knew it, Red Allen and J. C. Higginbotham unpacked their horns, unloaded their musicians, and started to have themselves a ball.

Crowds Flock In

The thing came over night. The

plays good imaginative piano. Singer Florence Hill, apparently untrained, has a nice vibrato on ballads and, with proper breath control, could sing well. Certain of her work now is enjoyable.

Gene Krupa bowled over the Panther Room on the twenty-ninth replacing Jerry Wald's band. It was old home week for Gene who really started the Panther Room on their name swing band policy. Gene will work the Panther's lair for four weeks preceding Glen Gray.

Maurice Rocco, a Phil Shelley attraction, opened in the floor show at the Blackhawk with Gracie Barrie's band. Rocco, sophisticated Negro boogie woogie showman, has been a sellout attraction for the past three months at the Club Silhouette.

So pleased was the management of the Garrick Stagebar with the musicianship and drawing ability of Red Allen and Jay C. Higginbotham's group that plans are to bring the band back at a later date for a long term contract. And long term contracts at the Garrick mean up to a year in length.

Woody Herman, in town for a theater show at the Chicago, played such an excellent show and showed such a fine band that the localites are looking to the band to be the top swing unit of the year if the breaks fall right. The band improves with every date and Woody plans a constant buildup in the band. The band circles back to Detroit and Cleveland, then to Omaha and the coast for their forthcoming motion picture.

Ray Pearl's orchestra continues at the Melody Mill Ballroom locally fronted by bassist Buddy Madison who has forsaken his bass to front the band and sing. Ray was drafted into the army from a 4F classification. The band will continue under the name Ray Pearl and his Musical Gems. The unit has been at the Mill for 35 weeks on an original four week contract.

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Garriek had to let out the seams in their ceilings to hold the crowds. With Red and J. C., Billie Holiday unwound her vocal chords to really polish off a bill of talent. Thus, three pieces of 'name' jazz plus four little known chunks of jazz were all turned loose on an unsuspecting crowd at once.

The result of the thing was that Adolph Treusch, manager of Elmer's Cocktail Lounge in the Loop imported the Max Miller-Shorty Cherock quartet, held over the sensational young pianist, Dorothy Donegan, and really started giving the Garrick competition. For some time, the loop rocked.

All Quiet Again

As good things must, the Allen-Higgy-Holiday triumvirate came to an end. A novelty-commercial (interspersed with good jazz, but seldom) combo followed. From money spent and crowds in attendance, it is obvious that the jazz combo was a better sale . . . by quite a lot of cash. Although our figures are not official, they seem to tell a pretty accurate story. If jazz is to be sold in Chicago again, the market is ready.

For too long now, Chicago has been in the dumps. If San Francisco is the graveyard of bands (as it has so often been called), then Chicago must be the place where they bury the San Francisco musical graveyard keeper. Chicago seems to want to crawl out of its hole. Please don't shove it back in. Its revival strength is waning! —dis

GAC Takes Jay McShann

Chicago—Following his release from the Gale office, Jay McShann, Decca recording blues artist, moved his band over to General Amusement corporation and the guiding hand of the genial and canny Berle Adams, Louis Jordan mentor. Adams, at this writing, had virtually set the band for a run at Charlie Glenn's South Side Rhumbogie opening February 12.

New Hamp Star



Chicago—This is Arnett Cobb, folks, a tenor player about whom you undoubtedly will hear more later. He joined Lionel Hampton during the latter's recent engagement at the Regal theater. He was formerly with Milton Larkin and replaces Illinois Jacquet, who now sits with Cab Calloway. **Rube Lewis Photo.**

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Dick Jurgens Has Contract For War's End

Chicago—The Dick Jurgens band bowed out with one of the most sensational farewells ever awarded a band as Dick broke up his band January 17 at the Aragon ballroom to go into the navy. Highlight of the evening and one of the worthiest gestures seen since band-leaders started going into the service was that of manager William Karzas of the Aragon and Trianon, who gave Jurgens an undated contract for his band as soon as the war is over.

Crowds bulged the walls of the North Side ballroom as every member of every Jurgens, Harry Cool, and Buddy Moreno fan club joined other Jurgens friends and fans in seeing Dick off. Jurgens' mother was also on hand from her home in Sacramento, California, where the band originally started some eight years ago, to see her boy's last ballroom stand for the duration.

With the breakup of the band most of the men are going into other professions but all are looking forward to the reorganization of the band after the war. Like the Glenn Miller folding show, there were a lot of damp eyes as the crowd filed from the Aragon.

Jurgens had originally planned on going into the army. His naval induction proved a surprise to many.

BANDS DUG BY THE Beat

BOB ALLEN

(Reviewed at Oriental Theater, Chicago)

Last November, while the band was at the Hotel Pennsylvania in New York, Mix raved about Bob Allen's dance beat. It's a good stage band, too. If Bob didn't prove anything else at the Oriental here, he demonstrated that you don't have to have eight brass to get across in a theater.

Three trumpets and two trams gave plenty of oomph, lift and volume here, although the fact that Randy Brooks is sitting in the middle of the section may have something to do with that. Randy also conducts for the acts and steps down late in the show to make his valves fly on *Stingaroo*.

Band opens with *Ole Man River*, then makes 'em sit up with a neat presentation of *Jingle Bells*. Nice contrast and change of pace in these arrangements, as well as in the show itself. The maestro scores with a vocal on *Abraham*, with Sal Dutton stepping out for a sax chorus.

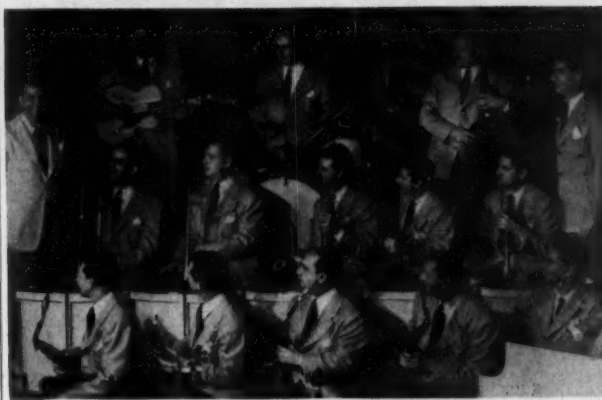
The lovely lilting Lynn (Gardner) in the next spot, winning the

Gorgeous Gloria



Chicago—This smiling vocalist with the initialed blouse is pretty Gloria Hart, featured with Art Kassel at the Hotel Bismarck.

Popular Orchestra Says Farewell



Chicago—Dick Jurgens' fans sat down and had a good community cry a couple of weeks ago, when the popular leader (and he was really hot in this territory, bud) broke up his orchestra to enter the service. The men have scattered in as many directions as the late Glenn Miller ork, some into service also, others into other bands. This is how it looked at the finish, however, with a Bandwagon broadcast to cap the finale. Maurice Seymour Photo.

customers with *Met Him on Monday*; *Too Much Zoot*, a novelty bit (with the guitarist, Milt Norman, donning the reet pleats) and the topper, a pleasing duet with Massa Bob on *Everything I've Got*. Sells out.

Balance is *Hallelujah, Remember Me, There Are Such Things, Praise the Lord* and a Cohan medley, with emphasis on Mister Robert's vocals. Bob conducts with expressive hands and no baton, is a genial cuss and a fine showman. He sings easily, too easily at times, I thought. Apparently tries to affect the casual nonchalance which has become Bing's trademark, and it's not too effective in certain numbers. Took the Groaner years to master it.

—new

MAX MILLER-SHORTY CHEROCK QUARTET

(Reviewed at Elmer's, Chicago)

Cleanest piece of small combo white jazz we have ever seen. Too often white musicians (and colored too) in small outfits seem to feel that their forte is that of making up funny songs and wearing gay little hats as they vend their musical wares. This outfit doesn't.

Red Norvo has spoken of Max Miller as one of the finest xylophonists in the country and he wasn't wrong. Max plays clean wood with passionate ideas, fine touch, and clear tone. What is so easy to slop up as a xylophone or a set of vibes? I have heard them murdered too often to listen twice to a bad man. I've listened many, many times to Max. He is fine.

Transfer the boy over to piano and you're going to run up against some chords that must be placed neatly in between the cracks. Although he looks like a combination lumberjack and bank clerk, Max is a musician through and through.

Shorty Cherock is playing trumpet that he never played with the Dorsey et al. Replete with cups, fluttermutes, and straight horn, Shorty is inspired in the combo. He seems happy in the setup and thoroughly at home playing big, vigorous small combo horn. Seemingly unhampered by big band weight is what Shorty needed. He is playing free, imaginative ideas through an unlimited range. He and Max work beautifully together.

The combo is completed competently by Andy Nelson, guitar, and Mel Schmidt, bass. With two stars fronting the quartet they don't have much chance in the solo vein, but keep the rhythm at a constant.

—dix

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Eddie Stanton For ROTC Ball At Northwestern

Evanston, Ill. — Eddie Stanton, trumpet-playing Northwestern bandleader who toured for GAC last summer, grabbed Northwestern university's annual Naval ROTC ball job on January 30 in a surprise move that was revealed only the middle of last month. Although Jerry Wald was tentatively signed for the affair originally, navy unit officials finally decided on the Stanton organization as an economy move.

It was the first time in Northwestern history that a non-name band has played the colorful ball, and added prestige was given Stanton by the fact that a campus group was chosen. Al Kavelin, Phil Levant, and Earl Hines were other bands under consideration.

Eddie Stanton lost his brilliant pianist and arranger, Dick Marx, to the army in January and stands to lose drummer Grant Hamilton this month. Both are serious blows to trumpeter Stanton and his

band, but the Northwestern leader has been somewhat compensated by having tenormen Ray McKinstry, formerly with Bob Strong, and Sid Weiss, a Harry James alumnus, in his reed section for several jobs.

Eddie Barrett, the saxist-clarinetist who fronted the leading jump band in Evanston last fall, said he is out of the music business for the time being. Barrett is in the ERC at Northwestern and expects to be called to active duty in March.

—Benny Bennett

Jordan Closing Run at Garrick

Chicago—Louis Jordan, set at the Garrick Stagebar on an indefinite run, handed manager Joe Sherman notice last month for a February 10 closing. Reasons for the notice were failure of the management to provide a planned radio line, and too long hours.

He will take one week off to have his tonsils removed and will open February 18 at Loew's State in New York.

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Tex Beneke Joins Heidt's Band

Horace Signed For Eight More Weeks at Casa

Bill Finnegan Sparks Crew With Miller Brand Arrangements

Los Angeles—Tex Beneke, long time star saxman and singer with Glenn Miller, joined the Horace Heidt band here on January 20, taking the chair formerly held by Ted Nash, while Nash moved over to replace Rex Baker, who reports to Uncle Sam shortly. Nash is also leaving the band soon.

Band Gets Solid

Others leaving the Heidt band here were Don Swihart (bass), Clarence ("Nellie") Nelson (trumpet) and Charlie Goodman, featured singer.

The Heidt band, long noted for showmanship rather than musical merit, is swinging into a solid groove of late, with much of credit for the improvement going to Arranger Bill Finnegan, another Miller alumnus recently signed by Heidt.

Eight More Weeks

Heidt has been tagged for another eight weeks at the Casa Manana, in spite of the fact that the Culver City spot is apparently the only big nitery to be really hard hit by the gas rationing situation. Spot is now dark on Monday and Tuesday nights but has added a profitable session in the Saturday night "Dance-till-Dawn" affairs which Heidt shares with a local band.

T. Dorsey Builds New Vocal Unit

Los Angeles—Tommy Dorsey, currently at the Palladium, has signed Barbara ("Bobby") Canvin, formerly lead singer with the Music Makers, vocal group heard on the Kraft air show, as featured songstress to replace Jo Stafford, who left the Dorsey gang last month with the Pied Pipers.

TD has also signed up a quartet of males, who have been appearing on his air shows as "The Sentimentals." Bobby and the "Sen-

Sweet Cookie and Cookies



Hollywood—Here are Pats. J. C. Lewis, Jr., and Sam Walker, all mixed up with the preparation of some cookies for service men. The cookies in the pan are just cookies, but the really sweet cookie is Betty Rhodes of Paramount pictures and Mutual's *This Is the Hour*.

What Happened to Jan And Ray Shouldn't of—

Los Angeles—The mystery of the month in music here is what happened to the Jan Garber-Ray Eberle deal. Garber, who has scrapped his old band (with no regrets, Garber himself admits) and organized an almost entirely new combo with the ambition to grab off the following formerly held by Glenn Miller (Horace Heidt is after the same bunch), had Ray Eberle all but signed when the two fell out over something.

The whole thing ended in what appears to have been anything but a friendly atmosphere. From the Garber camp come hints that Eberle made one rehearsal with the new Garber band and that during the course of the rehearsal the singer and the band leader got into a scrap and everything ended right there.

Ray Still with Krupa
Garber, when queried, goes into a pantomime act of a guy slightly the worse for one or two too many. Eberle was still with Gene Krupa at writing, having gone north with Krupa for a date at the Golden Gate theater in San Francisco, and could not be reached for his side of the story. Friends here said he had stated that he would like to remain in Hollywood as he had offers from movie studios.

Composes Suite for Harmonica and Ork

New York—Composer Darius Milhaud has created a *Suite for Harmonica and Orchestra* which will be heard for the first time this month, played by virtuoso Larry Adler and the Kansas City Symphony Orchestra.

Some of Bing's Records May Have Escaped Fire Which Destroyed Home

Los Angeles—One of the biggest losses to Bing Crosby when his big Toluca Lake home burned recently was the probable destruction of his library of some 2,000 records. Full extent of the damage to the discs was not yet determined.

Bing said that salvage workers, investigating and cleaning up at the ruins of his \$250,000 home, had not gotten to the music room yet and that there was hope that at least a portion of the records might not have been damaged.

May Salvage Some

The music room was in one of the few parts of the big house that were not completely gutted by the flames. Part of the room was burned but there is a chance that records buried under piles of rubble may still be in good condition.

Bing's record library covered every field of music, ranging from a collection of the finest classical recordings available to many unusual items in the field of hot jazz and other forms of native American music. The only important musical performer not well represented in Bing Crosby's big library of recorded music was Bing Crosby.

Blaze from Tree

The fire that destroyed the Crosby home was caused by a short circuit in the Christmas tree wiring. Mrs. Crosby and the children escaped safely. Bing was absent at the time of the fire. The family has moved in with Bing's brother Larry, whose home is next door to the estate on which Bing's home stood.

Universal Buys 'Ding Dong' for Music Biz Film

Los Angeles—Universal has purchased the Richard English story, *Strictly Ding Dong*, music yarn which ran in a national magazine, and will produce as a picture titled *Trombone from Heaven*.

Story deals with a Tennessee Hillbilly musician who becomes involved with a little hot combo of Brooklyn tooters and carries the band into big time with his strictly up-town sting on the slip horn. But the backwoods boy has a cor-pore heart and he deserts the band to return to his hillbilly sweetheart. The Brooklyn boys tour off into the hill country in search for their star. Follows reunion, etc.

Encouraging is the list of songs set for *Trombone from Heaven*. It includes *Ain't Misbehavin'*, *Moon Glow*, *Keep on Smilin'*, *Getting Sentimental Over You*. Studio is negotiating with music talent for the opus but is not announcing any contracts as yet.

Trianon Owner Nixes 2 Offers

Contratto Turns Down Bids from Heidt and Mills for Nitery

Los Angeles—Horace Heidt, who like many another name band leader, is trying to locate a "home job" for his band in Southern California, offered \$100,000 cash for the Trianon, the big nitery in the Los Angeles suburb of Southgate.

Says Not for Sale

The offer was turned down by the Trianon's owner-manager, Jimmy Contratto, who has also refused another offer, \$125,000 cash, reportedly from Irving Mills.

"There's not enough money in the treasury of the United States to buy the Trianon right now," Contratto told *Down Beat*, when queried about the rumored sale of his nitery to Heidt. "The Trianon is definitely not for sale," he stated.

Owns Building Too

Contratto first became known in the nitery field here as proprietor of a relatively small spot called Topsy's on Long Beach Blvd. He made his stake at Topsy's and put up a much larger place on Firestone Blvd. under the same name. This Topsy's later became the Trianon when it was enlarged and remodeled.

Unlike most nitery enterprises, the Trianon building and property are owned outright by the operator.

Carter to Score Movie for Mills

Los Angeles—Benny Carter, who has moved his band from Billy Berg's Swing Club to the Zucca Brothers' most recently-acquired nitery enterprise, the Hollywood Cafe, has been signed by Irving Mills to arrange special musical sequences for the all-Negro film musical he is producing at 20th Century-Fox in association with William Le Baron.

Latest important additions to the cast of the picture, title of which has been changed from *Thanks, Pal to Stormy Weather*, are Fats Waller and Lena Horne. Waller will be seen and heard with a small combo in a Beale St. honky tonk sequence. Lena Horne's numbers have not been definitely set yet, but one is sure to be the song (published by Mills) which has given the picture its new title.

Ella Mae and Slack For Astaire Picture

New York—Ella Mae Morse and Freddie Slack's band have been signed to appear in Fred Astaire's new movie, *The Sky's the Limit*.

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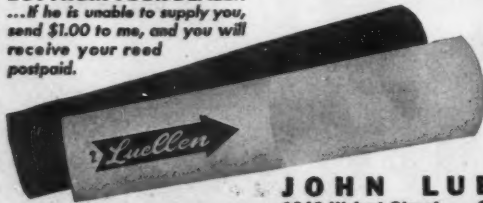
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TD Can't Stuff The Cuff on CBS

Dorsey's Plug Song
Rated 'Facetious'
By Network Censors

Los Angeles—CBS officials here have refused to clear a new song, *No Stuff in Your Cuff*, written by Sy Oliver and being plugged by Tommy Dorsey, on grounds that it makes light of the food shortage situation facing the country.

'Too Facetious'

One line goes "There's gonna be no more meat, not even mutton."

CBS carries TD's remote broadcasts from the Palladium. Network execs said that they regarded the "facetious treatment of a serious problem" as contrary to radio policies laid down by the Office of War Information.

No NBC Kickback

Meantime, Tommy has presented the "offensive" number on one of his NBC broadcasts for Raleigh cigarettes with no kickback from this air chain. NBC heads here said that there had been no complaint from their eastern offices and that the number would be cleared here unless opposition was received from the east.

Dorsey, who is putting the song out via his own publishing house, has refused to have any changes made in the lyrics.

TD's Pied Pipers On Theater Tour

New York—The Pied Pipers, T. Dorsey singers now out of the band and doing a solo act, played the Oriental theater in Chicago last week and will do eastern theater dates in the near future. General Amusement Corporation books.

LOS ANGELES By HAL HOLLY BAND BRIEFS

Los Angeles—The Parade of Bands marches slowly these days. As mentioned before in this column, bandleaders have grabbed long-termers wherever possible, which means turnover has been reduced to a fraction of what it once was.

Only important local band movement of the past two-week period found Benny Carter in an unexpected move from Billy Berg's new Swing Club to the Zucca Brothers' Hollywood Cafe, which they evidently plan to carry on in the jazz tradition identified with this spot.

Carter was followed at the Swing Club by a small combo from New York (six pieces) under Snub Mosely, heralded as the world's only exponent of the "slide saxophone." Your correspondent hadn't had a chance to catch Snub yet, but he'll certainly get out to see that slide saxophone as soon as possible.

In addition to Mosely, Berg also brought in a co-feature in the Loumell Morgan Trio, the piano-bass-guitar combo which has worked up a good local following. Now that his new Swing Club, located just off Hollywood Blvd. in the heart of town, is getting into full sway, Berg has shuttered his Trouville and Capri clubs for the duration of gas rationing.

The only other band change of note was appearance of Billy Mac-

Ted and His Merchant Mariners Sigh, 'Oh, Dottie!'



San Mateo, Calif.—Taking a light detour from *The Road to Morocco*, Delicious Dottie (the Lamour) pays a visit to Ted Weems and his newly inducted

band at the cadet base school of the merchant marine here. Dorothy wears orchids here, while our smiling Mr. Weems sports the latest in zoot suits for mariners.

Jivester May Buy McKinley Band Library

Los Angeles—Charles ("Brother Charlie") Arlington, widely known here and in the east as a jive-talk announcer of dance band remotes, is negotiating to purchase a large part of the library used by Ray McKinley, whose band broke up last month following unsuccessful attempt to enlist en masse in the marine corps as an entertainment unit.

It is understood that McKinley left here for Texas to join another branch of the service.

Arlington's plan, if it goes through, is to organize a band, which he will front. He is currently on the staff at KHJ, the Mutual-Don Lee station here. One of his assignments is announcing the Mutual net broadcasts of bands from the Trianon. He has the reputation for being an authority on and exponent of "Harlem hep talk."

south Central Avenue. One of the features is that fine little drummer and blues singer, Jimmy Landrith, a Local 47 boy who prefers to play with Negro musicians. Jimmy left Reeves to go into the Streets of Paris with Murray McKren, stayed when Reeves came in (he worked with Reeves at the Little Harlem) and didn't even have to take his drums off the stand when the place changed bands.

At Benny Carter's opening at the Hollywood Cafe, the only one who showed up wearing a tie was Joe Zucca, the Hollywood's new owner, who evidently was not familiar with its informal traditions. The song pluggers grabbed him and removed the tie. Only person present wearing a tuxedo was the custodian of the lavatory.

Henry Busse was in line to follow Noble Sissle at the Trianon February 3. . . . Looks like Bob Zurke, still going strong after months at the Hangover Club, is just about ready to become a citizen of California. . . . The same for Mike Riley and his zany crew at the Radio Room. . . . Joe Turner now bluesinging at the New Club Alabam on Central Ave., and on the same bill is Avery Parrish, former piano man for Erskine Hawkins.

Notings Today

Corinne Thompson, manager of Music City's big record department and one of those responsible for its notable success, turned up missing on our last few visits. We just learned that she resigned to get ready for her forthcoming marriage to Dave Frisina, a Local 47 boy who digs it with the Los Angeles Philharmonic Orchestra. Eddy Mesner succeeded Corinne as Music City's chief dispenser of discs.

Buddy Rich finally got his long awaited call from the marines and left for the base at San Diego, where by now he is getting his first taste of boot camp. Incidentally, Buddy's brother, 19-year-old Nicky Rich, is putting in his union transfer time in Hollywood, and will be available shortly for a steady job on tenor sax. Meantime, he can accept casuals.

Sonny Dunham and Alvino Rey among bandmen signed for pix at Universal. . . . The first photographic portraits of Helen Forrest taken since her plastic surgery job were taken by Ted Allen, ace CBS photog here. Watch for one in the next issue of *Down Beat*.

Ziggy Elman was expecting the call from Uncle Sam at any moment but was still on the stand at the Palladium as this was written, contrary to rumors. A possible replacement when he goes will be Dick Cathcart, trumpet & vocal feature with Alvino Rey. . . . Columbia has signed Xavier Cugat

Alleged Smutty Jokes Cost Two Club's Licenses

Los Angeles—From time to time local niteries have been slapped by police on all sorts of charges, ranging from violation of liquor ordinances to just too much noise, but something new bobbed up as two popular dance-and-drink spas lost their show licenses because their entertainers told jokes that were just too dirty for words.

Spots that drew the crack-downs and which are now carrying on without floor entertainment were Slapsie Maxie's (Joe Plummer's band), and Ace Cain's (Herbie King's band).

Maxie Rosenbloom, who gave his name to Slapsie Maxie's and who frequently appeared there as an entertainer, is not connected with the place. It is owned by Sam Lewis and Ben Blue, the movie comedian, who starred in the floor shows.

Cops appearing before the police commission at the hearing at which the licenses were revoked described the shows as "the filthiest they had ever seen."

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Don't Have To be Square To Enjoy Square Dancing

New York—The corn seems to be growing deep all over town. Down in the Satire Room of the Sheraton Hotel, they're running old-fashioned square dances every Wednesday night. And I do mean square. Conductor for the affairs is George Bedell, farmer from Fairfield Vermont, who makes a fast trip down to the city weekly to do the prompting. Prompting, in case you don't know, is calling out the changes in position which take place during the dance.

The big difference between square dancing and the stuff you see going on in ballrooms every night is that the former requires a group of performers (eight to the square) while the latter needs only one boy and one girl to make it work. Not only is square dancing a heck of a lot more fun, if you ask me, but it gives us characters of the 1-2-3-4 school a chance to come into their own.

Mr. Bedell, who runs a dairy up mid-state Vermont way, also runs square dances in and around his own neighborhood. He's been calling now for about twenty years, having taken over where his dad left off. Right now, besides working the farm and making flying trips all over the place as a caller, he's teaching his son the fine art of prompting.

He Makes 'Em Up

The distinction that Mr. Bedell draws between his kind of calling and that of many run-of-the-mill prompters is that he sings his calls, and makes up lyrics to fit the people dancing. For example, if there's a pretty blonde in the quadrille, he'll improvise rhymes about her appearance, tell her boy friend how to swing her around, all in proper time and spirit with the music.

He has also created a dance of his own called *Honest John*, which he hopes will take its place in permanent square dance files along with *Virginia Reel*, *Hull's Victory*, *Money Musk*, *Tempest* and *Lady of Love*, all of them established favorites.

Jitterbugs Ungraceful

Asked what he thought of jitterbugs, Mr. Bedell grimaced, scraped his chin, said he thought they weren't graceful enough.

"They look like a couple of heifers, just getting their leg bearings," he said. "If I could bring down some of my musicians, and get a lot of the young folks around interested in comin' once to a square dance, I don't think they'd ever go back to that other stuff."

There's nothin' like a good square dance to bring those shy fellaers and girls out of their shells and make everybody very friendly-like."

C'mon, wall-flowers, swing your partner, Doosey-Do!!

—tac

Kaysee's Fave Will Record For Capitol

Kansas City, Mo.—As predicted in January 1st *Down Beat*, Julia Lee, who has been under the spotlight at Milton's Taproom for more than six years, will definitely record for Capitol Records of Hollywood as soon as waxing difficulties clear up. Glenn Wallichs, Capitol exec who has been scouting talent out this way, will bring recording equipment here to do the job. Julia plays piano and sings the blues with Harold Gates at the drums, and is one of KC's outstanding entertainers.

Having played a one-nighter by print time, Les Brown and his orchestra are scheduled here at the Pla-Mor Ballroom. This being his first engagement in K.C., a top crowd is expected. Manager Will Wittig has been routing at least two name bands in monthly and says this policy will continue as several other "strictly swing" bands are on the way.

Moving into the Drum Room at Hotel President is Kay Kenna and her all girl orchestra, while still at Martin's-on-the-Plaza and still drawing top crowds are the Streamliners. . . . Into the Terrace Grill of Hotel Muehlebach is Carvel Craig and his orchestra, while Tony Douglas is still at the College Inn. . . . Up and coming band of the town and currently playing all Kansas City University dances is Bill Trumbauer and his orchestra. Bill is the son of Frankie Trumbauer, and his band is quite popular with local cats.

—Don Rose

Goodman May Lose Five of His Sidemen

New York—At press time, five men were reported leaving Benny Goodman's band. The list of harassed refugees includes brassmen Yank Lawson, Lee Castle and Carl Poor.

Calling for the Squares



New York—Guy with the guitar is Lowell Pontee, getting set for the square dance calling by the portly gent next to him, George Bedell, champion caller of New England. Bedell comes from his Vermont farm to the Hotel Sheraton here every Wednesday night (see story in adjoining column) to keep the square dancing city folks on the right kick.

A Thousand of the Top-Drawer Discs

★ PICKED BY MIKE LEVIN

Some smart cookie with a head for figures has just seen fit to point out to me that if I go on at five an issue, it will take me four years to finish the list. That, of course, is just the point. Whenever various characters, such as the Goodman Forever Club (and there are such things) visit me with blood in their eye wanting to know why *BC* ain't included more often, I merely point out that he is scheduled for more attention in the third year. This is what is known as the noble art of buckpassing, and believe you me after a little while in this business you get to be a Spanish matador par excellence.

Hot Jazz

Count Basie

Blue and Sentimental and Doggin' Around—Decca 1965 (1938)

In the melange of Hawkins, Berry, Young, and Freeman solos, here is a great disc that has generally been overlooked. A lovely song, written and played by the late Herschal Evans, it demonstrates his fluidity of tone and ability to create a melodic line and hold it. Also there are a few bars of Lester Young's excellent clarinet. Young has never been noted for his clary work, but it has always struck me as being much more tasteful and ideaful than his tenorings. Reverse is a shout tempo with a series of solos and a riff run-out.

Swing

Sidney Bechet's New Orleans Feet-Warmers

Sweetie Dear and Maple Leaf Rag—Bluebird 7614 (1932)

Ever been at a session where everybody was slightly high, and as a result the jazz went on with much more enthusiasm than usual, even if the solos were muffed a bit. Well, this record is all that and with good solos to boot. Tommy Ladnier's trumpet is tasty and gutty, while the riffing has to be heard to be believed. I've never heard a small band so successfully play big-band style before. Bassman Ernest Myers is occasionally a little out of tune, but what a beat! This is one of the toughest records to cut for sheer power that I know. Note the Jimmy Johnson influence on the piano man.

Vocal

Mildred Bailey

All Too Soon and Everything Depends on You—Decca 3888 (1940)

Another Ellington tune that was too good to be a real hit. But listen to what La Bailey does to it, backed by the lovely musicianship of Herman Chittison (piano) and Dave Barbour (guitar). Barbour's

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Maritime Ops Feeling Pinch

Sydney, Nova Scotia—Ballroom operators in the Maritimes are feeling the pinch of stringent but sensible regulations governing dancing. . . . Chairman Bennett of the Nova Scotia Board of Censors has issued an order restricting attendance to one couple per fifteen square feet of dancing space. . . . Charlottetown has indefinitely closed all its danceries, causing the breakup of several bands, notably the old solid sander Elmer Martin. . . . Martin has since joined Charley Hillcoat on tenor sax replacing Alex Jones. . . . Jerry Fleming recently played the Junior Prom at Mount Allison University and was a terrific hit. . . . Fleming plays nifty at the Truro Forum to capacity crowds.

A Maritime attendance record was set recently when the RAF dance unit played to 3,800 dancers in a large drill hall. . . . This very popular unit with servicemen and their gals is under the baton of Cpl. Harry Pickering. . . . Personnel at present: Harry Pickering, Reg Leach, trumpets; Al Callcut, Ray Johnson, Arthur Phillips, saxes; Ken Hurst, piano; Johnny Heathcoat, drums; Freddie Bonnick, bass; Artie Scanlon, guitar; Ray Atkins, vocals; Vic Benny, violin; Callcut, Johnson and Atkins double violin.

—Allen MacDonald

subtle tone on the coda is an example of the ability he never gets a chance to display with the BG foundry. Other side has the Carpenter-Hines successor to their famous *You Can Depend on Me*. Accompaniment has the crack Delta Rhythm Boys.

Dance

Jimmie Lunceford

Dream of You and Hittin' the Bottle—Decca 763 (1935)

This is one of the great dance records of all time, and one of the best discs that Lunceford ever did. A Sy Oliver tune, this has that two beat bounce that every band has been trying to copy for the past five years. Written in the key of E natural, the brass figures are a lesson in writing simply but interestingly. Get the end, perhaps the best example of a band rocking yet on wax. *Bottle* is the more famous side, has more intricate arranging, plus Eddie Durham guitar with Albert Norris git backing.

Novelty

Fred Waring

The Fountain and Sleepy Lagoon—Decca 18392 (1942)

Eric Siday, who wrote *The Fountain* and plays the solo fiddle on it, is one of the great unnoticed musical talents in this country. The man is filled with phrases grafted from Delius and combined with the best hot jazz. His own hot playing is tremendous, and legitimately he plays with the same flair for color that Kreisler has. There are bad moments in this, mainly because Waring's band has a bunch of lazy hackers scattered all through it. But note the flute parts that run all through, and the cadenza that Siday plays in the middle. This is not only delightful music, but hints at what I hope is to come some day: carefully thought out music with interspersed solo improvisations. It has happened in music before, it is happening now with Ellington, and perhaps this sort of thing is on the way to rescue the stinkingly sterile classic tradition that we call "American symphonic music."

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Union to Draw Up Demand List

Petrillo Calls Board Together February 1 To Consider Action

Washington, D. C.—President James C. Petrillo, who was called before a senate committee, has issued a statement that the executive board of the union would meet in New York on February 1 to draw up a list of demands upon the record makers and broadcasters. These demands may form a basis for abrogating the ban on recorded music.

Joseph A. Padway, counsel for the American Federation of Musicians, was citing grievances against various corporate interests in defense of the union's ban of recording music. He asserted that R.C.A. made over 10 million dollars and N.B.C., its radio network, 4 million after taxes in 1941. C.B.S. made nearly 5 million and Decca over \$700,000 in 1941. He also stated the union halls were crowded with job seeking musicians.

Xavier Cugat will open the Embassy Room of the brand new Statler Hotel. . . . Allen Holmes' orchestra at the Metronome Room is pleasing the crowds. . . . Rocco Ferrone unit at Mayfair has a new 3 month contract. . . . Carlos Molinas' band is keeping the Del Rio so hot that they don't worry about fuel rationing. . . .

—Whitey Baker

Sissle Plans Show Revival Of 'Shuffle'

Los Angeles—Noble Sissle, the veteran Negro bandleader, who has proved to be a surprisingly good draw at the Trianon here notwithstanding the fact that he is practically unknown on the coast, is mulling a plan to stage a revival of the stage show, *Shuffle Along*, for which Sissle and Eubie Blake wrote such song hits as *I'm Just Wild About Harry*, *Love Will Find a Way*, *Bandana Days* and other numbers.

Shuffle Along was one of the first successful all-Negro stage musicals. It was launched in 1921 and had a long run in New York and on the road in a period when there was far less interest in Negro entertainers than today.

Sissle is figuring on a modernized version of the show, in which he would retain the big songs from the original score and add new ones. Indication is that if the show is revived, one of the backers will be Jimmy Contratto, owner of the Trianon, where Sissle was to close early this month following a run of eight weeks.

Louis Prima Loses Two Men to Army

New York—Latest dispatch from the one-nighter front has Hy Segal, lead alto, and tram-man Herb Randel out of Louis Prima's band and into the army. Replacements are Harvey Nevins for Segal and Irving Segal added on baritone sax.

Max and Dotty Get Into It!

Chicago—Max Miller and Dorothy Donegan had a swell knock-down and drag-out at Elmer's cocktail lounge two weeks ago. Dotty says that Max, who with Shorty Cherock has had a four-piece unit there, pushed her, so she cut him up with her finger nails. Both required medical attention after the fracas. Dorothy wants him to replace a \$26 dress, her hosiery and hat, all demolished in the tussle, and to pay her doctor. Her back was sprained.

Harry Joins His Band



Los Angeles—Here's Harry James, favorite soloist of *Down Beat* readers, according to the recent poll, in a typical James trick, stepping back into the section of his band to obtain a blend of instruments.

Your Automatic Hostess



Rosemary

Selects the . . .
MOST PLAYED RECORDS!

(One of the score of charming operators employed by the Chicago Automatic Hostess Co. acts as guest conductors of this column each issue. She selects the ten most played discs in the coin machines of the nation, having available not only the tabulation of requests in the many Chicago hostess studios, but up-to-the-minute lists of the largest coin machine operators from coast to coast.)

Song	Artists	Label
1—Mr. Five by Five	Harry James	Columbia
	Freddie Slack	Capitol
2—There Are Such Things	Tommy Dorsey	Victor
3—I Had the Craziest Dream	Harry James	Columbia
4—Praise the Lord	Kay Kyser	Columbia
5—When Lights Go On Again	Vaughn Monroe	Victor
	Les Brown	Okeh
6—Moonlight Becomes You	Bing Crosby	Decca
7—Dearly Beloved	Glenn Miller	Victor
	Benny Goodman	Columbia
8—Why Don't You Fall in Love	Dick Jurgens	Okeh
	Dinah Shore	Victor
9—Manhattan Serenade	Jimmy Dorsey	Decca
	Harry James	Columbia
10—Juke Box Saturday Night	Glenn Miller	Victor

OTHER FAVORITES

Why Don't You Do Right?	Benny Goodman	Columbia
Neck of the Chicken	Freddy Martin	Victor
Can't Get Out of Mood	Kay Kyser	Columbia
Where Have I Heard That Song Before?	Harry James	Columbia
There'll Never Be Another You	Sammy Kaye	Victor

Kenton Revisits St. Louis, Draws Bigger Crowds

St. Louis, Mo.—Coming here direct from the Panther Room in Chicago, Stan Kenton and his band gave *Tune Town* ballroom followers a real treat the other week. This was Stan Kenton's second visit to St. Louis this season, but bigger-than-ever crowds proved his popularity. Vocalists Red Dorris and Dotty Mitchell shared the spotlight. Kenton's band is definitely one of the best heard here in St. Louis for some time.

Wee Bonnie Hits

Wee Bonnie Baker just finished her stand at the new Club Hi-Hat. She is still popular with St. Louis

fans. . . . Nick Stuart's band, featuring Marie Bono, is still at Club Continental and Bobby Swain's Note-A-Bles take care of the Zodiac's entertainment. . . . Joe Karnes, at the Steeple Chase, and Al Sarli, next door, at the Merry-Go-Round, are packing both of these spots.

Nan Blakstone is living up to her advance publicity and the Savoy Lounge is drawing carriage trade. Richard Hayes' KWK outfit plays for dancing.

About Service Men

Here's some more war-news about local men. . . . Tony Carosello, first sax for Elmer Theis for several years, is now with the navy at Newport, R. I. His friends can write care of the fire control school there. . . . Sax man Al Caradi's address is CO-A-17, Fort Knox, Ky. . . . Earl LaBoube, former leader home on furlough, is back at Camp Little Rock now. . . . Bob Koenig, the Art Meadows band leader, is teaching riveting at Hadley Vocational School.

—Walt Reller

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SINGLE SLANTS

ANN ROBINSON

(Reviewed in *New Faces* of 1943, *Ritz theater, New York City*)

New Faces has one new face as far as this reviewer is concerned, that of Ann Robinson, young singer making her legit debut in the show.

The revue in general is hokey-pokey, an amalgamation of youthful talent that just doesn't jell. Two main faults are the bad dance routines and the lack of spark to the skits, which clearly need more development and polish.

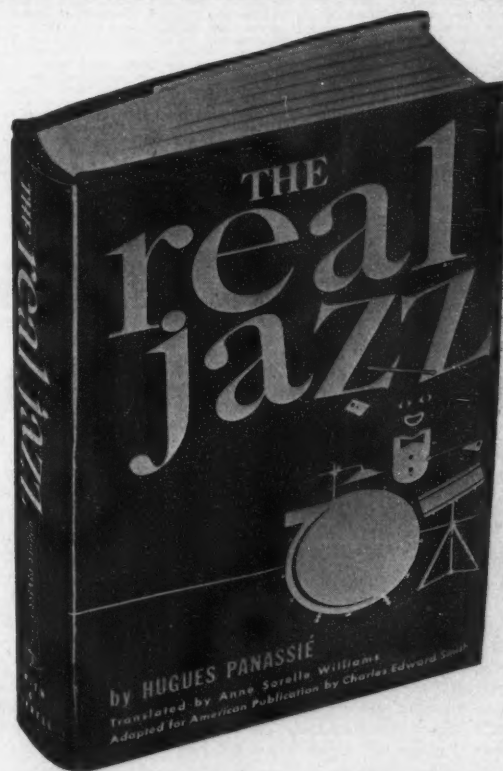
Ann is another story. She's one of those lucky people with a natural stage presence and grace that comes through whether she's sing-

ing or merely ambling around. The minute she hits the stage, the whole tone of the show changes, the pace quickens, and the audience stops wondering if they shut off the gas before they left the house and starts paying attention to what's going on in front of them.

It's too bad that the numbers she does in *New Faces* aren't better adapted to her unique, off-hand manner of scat-singing. Even so, she makes the most of them and it's only during her tunes that the pit band sounds as though it knew what the score was. She was a dancer at one time in her career and has incorporated a slow, gangling, shuffle-step in her act that adds an infectious, bouncy rhythm to it.

Not the type for a band-stand, she'd be a good bet for Hollywood comedy-singer roles, and, just for the record, it probably won't be too long before she's grabbed up by some enterprising movieland middle-man.

—tac



JUST OUT!

Who are the real jazzmen?

PANASSIÉ knows, and tells, and lists their best records!

THERE COULD hardly be an event of more significance to the jazz world than publication of a new book by Hugues Panassié. A pioneer jazz critic with a worldwide following, Panassié has long been a champion of this native American music. In his book *Hot Jazz*, he came into the limelight as a Frenchman who knew more about jazz than most Americans.

After years of additional research and exhaustive listening to bands and records, Hugues Panassié has written another book on jazz which in many ways transcends in importance and worth its predecessor.

The book every jazz connoisseur MUST have

Charles Edward Smith, one of the authors of the popular *Jazz Record Book*, has adapted the record listings to correspond to discs now available in the United States. Mr. Smith has in no way altered the context or meaning of the text but it has been necessary to edit specific factors, such as band personnel, since the author is now in France.

An excellent translation retains the fluent clarity that typifies Panassié's writing. The manuscript—and there is only one copy in existence—was badly water-soaked in transit from France, and it required weeks of painstaking effort to create this accurate manuscript.

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Keep Instruments In Perfect Repair Or You'll Be Sorry!

by LEO COOPER

Musical instruments are irreplaceable for the duration—along with refrigerators, typewriters, washing machines, radios, vacuum cleaners, irons, toasters, and other appliances. Newspapers point with equanimity to one man who isn't worried about business. It's the "gadget repairman." Yet, even though the government has classed musical instruments with the non-essentials, musicians will have more use for their "gadgets" than ever before.

You must figure how to make your tools of trade last you through a decade. The aftermath of what the press calls our "business revolution" will undoubtedly hamper production after the war is over. Men skilled in the manufacture of musical instruments will be scattered all over the globe, and the factories cannot count upon unlimited financial support. Our way of life may change, but music will still be essential and musicians will still need the best of equipment.

DUTY TO YOURSELF AND UNCLE SAM!

It's up to you to find yourself a good "gadget repairman." Be particular. Get your instruments fit and keep them that way—while materials are available you still have a chance. Factories are no longer allowed to supply certain repair parts. Already, the famine in materials is being felt. Your own gadget man must be able to manufacture nearly everything himself. (The expert occasionally produces an improvement over the original factory product!)

Stay away from slipshod, mass-production refinishing methods. Be wary when forced to patronize any but the best—and don't leave your precious instrument with a salesman or a clerk. Go right into the shop with them and find out who will be doing your work. Make sure that the important cleaning and polishing processes are handled on the premises by experts and not jobbed out to a bicycle shop or a butcher, because a poor repairman can give an instrument more actual wear during one overhaul than the musician could exact during 10 years' hard usage.

A few dainty dents can inspire an inept mechanic to mayhem, because he half-way removes them and then files off necessary metal to make them look smooth. Unwittingly, he changes both intonation and quality of the instrument on certain tones. Even if there were a way to put a backbone back into a horn, priorities would stand in the way of any musician improving his "gadget."

Remember any good repairman will proudly furnish you credentials of his apprenticeship and trade record. The Chicago Tribune recently carried a help-wanted ad from a leading music house requesting the services of "an experienced

EDITORIAL

Musicians Off the Record



Gardner Field, Calif. — Corp. Larry Budz, Chicago style tenor man in the 43rd Army Air Forces band, usually is first to grab the copy of the *Beat* when it arrives. It later passes through 40 other hands and winds up as the raggiest magazine in the barracks rack.

He Dood It!



Fort Bliss, Texas—Who said the army had automatic potato peelers? Here's Pfc. Ralph Young and a buddy having at the spuds between rehearsals with AATC Band No. 2. Ralph formerly was vocalist with Les Brown and with Shep Fields.

automobile body man," who was expected to take the place of musical instrument repairmen lost to defense plants or the armed forces. Bad mechanics, untrained and inefficient, will flourish along with the best. You liked your equipment, so you bought it. Now you'll either have to help it conserve itself or do without.

As time goes on, it may take weeks or months to get a simple job done. So, put your heart into taking care of what you have. At the first sign of imperfection, get going—don't wait!

A loose key or part will wear twice as fast as a tight one. Lost motion, therefore, is as costly as it is criminal, for, as the material famine grows, necessary tools will also become scarce.

Theobald Boehm said, and this is a rough translation: "By merely moving a key post the smallest fraction of an inch, intonation is changed on all notes with tone holes in the vicinity of the post moved." And one of the most likely stunts your newly-become "repairman" will pull must be the buffing off of tone holes so they are no longer flat on the circular top surfaces. This changes pitch by shortening the length of the tone holes and makes it impossible to seat pads air-tight and perfectly.

And, no matter how enthusiastically he may approach the task of polishing your keys, he's a cinch bet to shorten each and every one of them—giving you added lost motion. He can't be blamed too much, for he has never tried to play an instrument himself, and he has never heard of Theobald Boehm or Helmholtz, so he would laugh at you if you tried to convince him they were required reading for any European apprentice and read for pleasure by the few top American mechanics.

The choicest lacquers are already frozen. Cleaning compounds are needed for defense. And there are pores in brass, comparable to those in the human skin. That's why pits result from improperly cleaned instruments being subjected to un-aged, raw crude lacquer, or from salt air, chemicals used to dye the plush linings of inferior cases, and acid perspiration.

You have a big job to do, therefore, when you select a repairman. Your work is important—so is his! And it's still true, if you take care of your equipment—it will take care of you!

PORES AND PITS, COMPOUNDS, LACQUERS

un-aged, raw crude lacquer, or from salt air, chemicals used to dye the plush linings of inferior cases, and acid perspiration.

You have a big job to do, therefore, when you select a repairman. Your work is important—so is his! And it's still true, if you take care of your equipment—it will take care of you!



"Oh, records? I thought they were just a gag, like etchings, you know!"

CHORDS AND DISCORDS

Diary of a Character

3 A.M.
St. Louis, Mo.

To the Editors:
Your January 1 issue was a -----!!
Went down to the rag store and purchased a *Beat*. Got back about 7 p.m. Got the fire-burner out, lit

up, settled down to read. Opened page after page. Came to "Baby '43." Got tears in my eyes. Wiped 'em. Read capsule of the year. Knocked me out. Read KMAING-SOAB. Dug Levin. Mediocre. Put mag down and got my phono going. Played 697 recordings (both sides) among them *Ride On, Rain-check*, Teddy's *You Know, Hittin' the Bottle*, an album of Tatum and one by Wilson and Billie. (Time 1 a.m.). Ragtime, Chords, Saxie?, Pies, S. J., New Basie Folio, Ellington at Beantown, Radio, Territories (How well, how well), Buddy Cole. Shut phono up and put records away. Played Cole's box diggings for ten minutes. Played my own two hours. Sent myself. Wrote this. D'Amore in New Orleans. Sender. Goodnight.

BOB ANDERSON

How About Calloway?

Newark, N. J.

To the Editors:
... Allow me to introduce four gals who could never get together musically inasmuch as we are respective admirers of Krupa, James, Kaye and Krupa, and you can see what a mess of rimshots that adds up to. Last week we dug (and we do mean 'dug') a band that gave each and all of us a real kick.

We're raving about the much too long taken for granted Cab Calloway and his fine bunch of musicians. When they can satisfy our varied taste, that's certainly versatility. Whether they have improved amazingly or we just haven't been around (to the right places), we don't know. But we do know that if *Down Beat's* readers would give this crew just one chance, there'd be a real wave of new Calloway fans.

AUDREY EDWARDSON
MARI LONERGAN
LORAYNE SMITHSON
MURIEL MAHONEY

Barnet's Lots Cuter!

West New York, N. J.

To the Editors:
To the girls who swoon over the cute guys such as Sinatra, Eberle, Bencke, and Dorsey, you may have never given it a thought, but take a look at Charlie Barnet. Now there is a man really worth swooning over. Just

(Modulate to Page 11)

Chords and Discords

(Jumped from Page 10)

look at his catchy smile and his bright, limpid blue eyes. Allan Ladd is cute, yes, but I'll take Barnet any day of the week.

MITZI RUGGIERO

To Character, Dix

Washington, D. C.

To the Editors:

I'm directing this note mainly to the character who pens the name 'dix' under the column *Bands Dug By the Beat*. I refer especially to the issue of January 1, 1943.

I admire frankness, but "dix" was unjustifiably harsh in digging Lawrence Welk. I've seen and heard Welk's crew a lot during the past five years and consider his style and beat refreshing and his sweet style among the better Chicago bands.

Perhaps he has had to insert a few inferior pieces because of the draft but certainly no worse than some of the bands now playing in the East (I am an Easterner myself and have played in several outfits' brass sections).

For instance, dix should dig Jackson Teagarden's band which played here very recently. What a mickey band he has now. His trumpets have to slide off just medium high notes and his rhythm is repulsive.

Johnny 'Scat' Davis is slightly worse. He must be using high school kids in the band. And Shep Fields is getting by very strictly on his reputation and not what he dishes out now.

Let's be fair, Larry Welk sounds very good compared with the first two bands I mentioned. I hope this gets printed and that "dix" gives an ear and an eye to these other bands who certainly get much more publicity and travel than Welk.

WASHINGTON MUSIC MAKER

More Boogie Woogie

To the Editors:

Why is it that the bands of today don't feature boogie woogie music more than they do? It's the best thing that has been invented since jazz and yet if it weren't for such guys as Freddie Slack, Pete Johnson and Jimmy Yancey, nobody would have ever heard of it. Unless it gets some attention now, it will die out . . . forever.

I like boogie woogie music and I am sure that there are many others who do too. Maybe if this brings it to the attention of some of the nation's name bandleaders it will stand a better chance of survival. I hope so.

PVT. CLIFTON R. RATSFORD

That Lunceford Brass

Omaha, Nebraska

To the Editors:

Your review of Lunceford at the Regal theater recently was interesting since Lunceford had just appeared here on a one nighter. The reviewer's comment that Lunceford's arrangements seem to have fallen down but that his

Old Friends Get Together



Santa Ana, Calif.—When Ella Mae Morse, of *Cow Cow Boogie* and *Mr. Five-by-Five* fame, visited the radio studios at Santa Ana, she renewed acquaintance with several old friends. Accompanying Ella Mae (left to right) are Pvt. Milton Delugg, Sgt. Mickey Bloom and Pvt. Sam Fordis. Assisting in the refrain are two former members of *Six Hits and a Miss*, Pvt. Anthony Parisi and Pvt. Vincent Degen. Official W.C.A.F.T.C. Photo.

RAGTIME MARCHES ON

NEW NUMBERS

DULANY—A 6½ pound daughter, Marianne, to Mr. and Mrs. Howard Dulaney, January 8, in New York. Father is former Gene Krupa vocalist. Now in the army.
ORDEAN—A son, Jackson, to Private and Mrs. Jack Ordean, January 4, in Los Angeles. Father is former Stan Kenton alto-saxist.
GUARNIERI—A 6½ pound daughter, Nolle, to Mr. and Mrs. Johnny Guarneri recently, in New York. Father is Jimmy Dorsey pianist.
GEMEINHARDT—An 8 pound, 2 ounce son, Walter Arthur, to Mr. and Mrs. Walter Gemeinhardt, December 21. Dad is exec with the Woodwind Co.
MILLER—A son to Mr. and Mrs. Henry Miller, December 26, in Hollywood. Dad is with General Amusement Corporation.
JACOBY—A son to Mr. and Mrs. Elliott

Jacoby, December 24, in Philadelphia. Father plays trumpet with Joe Fraasetto's orchestra, WIP, Philadelphia.

DESMOND—A son to Mr. and Mrs. Joe Desmond, December 27 in Pittsburgh. Father arranges for Maurice Spitalny.

TREMARKLE—A daughter to Mr. and Mrs. Dominick Tremarkle, December 20, in Pittsburgh. Father is with Frank Andriani's Argentinians.

DUBROW—A daughter to Mr. and Mrs. Harold Dubrow, December 24, in New York. Father is with the William Morris Agency.

EBERLY—A 7½ pound son, Boh, Jr., to Mr. and Mrs. Bob Eberly, last month in New York. Dad is Jimmy Dorsey vocalist.

TAYLOR—A son to Mr. and Mrs. Larry Taylor, recently. Father is a professional manager and former Charlie Barnet vocalist.

WILLIAMS—A daughter to Mr. and Mrs. George Williams, last month. Dad arranges for Sonny Dunham.

MACDONALD—A son, Edward James, to Mr. and Mrs. Allan Macdonald, November 17. Father plays bass vibes with Gib Whitney and is *Down Beat's* correspondent for Maritime Provinces Can.

TIED NOTES

ESBERGER-FEY—Walter Esberger, conductor of Esberger's Band, to Florence Fey, non-pro, January 7 in Cincinnati.

MOLINELLI-MANN—Larry Molinelli, saxist, to Peggy Mann, vocalist with Teddy Powell, last month in New York City.

OATES-KIRSTEN—Edward Oates to Dorothy Kirsten, opera star, January 8 in New York City.

FINAL BAR

GIDDINGS—Robert Giddings, leader of Aletha Grotto band, Worcester, recently in Worcester.

BOYLE—Ed Boyle, blind pianist, recently in Worcester.

LONG—Silas B. Long, 76, cornetist and associated with Conn Band Instrument Co., December 23 at Coldwater, Mich.

DAVIS—George Sells Davis, 81, musician, December 26 in Newton, Iowa.

BROWN—Samuel Howard Brown, 61, composer and musician, December 28 in Los Angeles.

CLARK—Mrs. Jessie Mae Clark, 68, pianist, January 3 in Evansville, Indiana.

DAY—Roselind Day, 55, violinist, recently in St. Louis, Mo.

STIGLBAUER—Roman Stiglbauer, 59, musician, December 19 in Milwaukee, Wis.

LYON—Lewis Lyon, 68, former fiddler with Arthur Pryor band and Kansas City Little Symphony, recently in Jefferson City, Mo.

TIBERI—Pvt. Frank Tiberi, 32, Columbus, Ohio reedman, January 6 in Fort Benjamin Harrison, Indiana.

MARTI—Alvin H. Marti, 38, pianist, January 4 in Toledo, Ohio.

You Wanta Count 'Em?

Milwaukee, Wisconsin

To the Editors:

What the @*! (&-%\$#)*\$% —@@ kind of band poll are you guys running down there? In your swing band competition, why is Les Brown and Jerry Wald placed above such men as Ray McKinley, Earl Hines, Teddy Powell, Artie Shaw, Muggsy Spanier, Cab Calloway, and Lionel Hampton? Just because Les Brown put out *Marche Slav* is no need to put that against Hampton's *Flyin' Home*, or Cab's *Minnie the Moocher*, Shaw's *Concerto for Clarinet*, Powell's *Ode to Spring*, Hines' *No. 19*, or McKinley's *New Orleans Parade*.

Also in the King of Corn competition how did Spike Jones with 847 in December 15, come up and beat Big Guy by such a favorable lead? Don't tell me that he won through the efforts of the San Fernando Valley? Harry James, in my mind, should have beat by a landslide but that is beyond the point. Yours for more stuffed ballot boxes.

BOB & DICK

Academy Revises Rules Before Picking Best Song

Los Angeles—Last year's nomination of the Kern-Hammerstein song, *Last Time I Saw Paris*, as "best song" by the Academy of Motion Picture Arts and Sciences in its list of achievement awards for 1941, has brought about the usual change of rules for this year's balloting when the 1942 awards are chosen.

Change Every Year

This is strictly according to tradition. Every year the Academy voters come up with some weird choice in their musical selections and the following year the rules are changed in hope that the Academy will pick something sensible for its music prize. It has never worked yet, however.

The main beef last year was over the fact that *Last Time I Saw Paris* was not written for the movies but was published as a pop song in 1940, and attracted little attention. During 1941 it was bought by MGM and used in a picture. Even at that time the rules seemed clear enough. They stated that the song award should go to the "best song written for and used in a picture."

Overlooked 'Blues'

This year the committee has worked over the song section and the rule now reads: "best original song written for and used in a feature motion picture during the awards year."

Result of last year's vote outraged musicians not so much because of the apparent violation of

Navy Sax Player Weds Peggy Mann

New York—Peggy Mann, Teddy Powell singer, and Larry Molinelli, baritone sax-man with Saxie Dowell's navy band at Norfolk, Va. were married three weeks ago in New York City.

Singer at Eustis

Fort Eustis, Va.—Private Vincent D'Aversa, former member of Fred Waring's glee club, is going through his basic training period at Fort Eustis, Va.

Ethel Will Double

New York—Ethel Smith, CBS *Hit Parade* organist, will double on her sponsor's new NBC show *All-Time Hit Parade*.

rules, but because the Academy voters failed to select the one musically important song written for a picture during the year—*Blues in the Night* by Harold Arlen and Johnny Mercer.

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★ Hollywood's "Ambassador of Laughs," Chico Marx, currently crumbling all records at the famed Blackhawk Restaurant in Chicago, delivers a show that tops family tradition and is definitely of long-run calibre.

His great band revolves around the irresistible rhythms of George Wettling, with his beautiful new set of Ludwig & Ludwig Victory Drums, as smooth an outfit as ever produced and, in his own words, "the best I have ever played on. For real drum tone, they are really what it takes."

Chico Marx, himself a fine musician, sensitive to drum tone quality with the snap and vigor essential to superb dance band music, is equally enthusiastic over these new drums, glad and proud to feature them in his show.

Here again, Ludwig & Ludwig meets the supreme emergency with instruments in full patriotic obedience to the national circumstances, with quality fully up to the high standards maintained in 20 years' making of "The World's Finest Drums." See the new Victory Models at your local music store, or write direct for special information, and name of your nearest dealer.

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Radio Announcer Looks at Jazz

Networks are Neglecting The Perpetuation of This True American Art Form

by DAVE BANKS

To bring jazz to the public through the best of all media for musical expression, radio, has been the conscientious aim of many sincere artists of the applied professions of radio and music. How have they succeeded? As a radio announcer for stations in the south for the last 7 years, working on major affiliates of all four of the networks, hearing other stations of sufficient power to reach this section, and being vitally interested in the growth of the school of improvised music, I've come to the conclusion that, generally speaking, the American public is more ignorant of what jazz means, and is, than they were when the "swing" consciousness pervaded this country some years ago.

Why isn't the admittedly artistic value of jazz more recognized than it is? Radio, with its vast coverage of almost every American home, could have, and can make this truly national art form more familiar, more deservedly popular and remunerative, than can any other form of presentation.

Recorded Jazz Lacking

Especially is this true since the shellac and record shortage, and resultant problems of distribution and order-filling on the part of the manufacturers and jobbers, has brought about a lack of all records, including such jazz items as are deemed worthy of sufficient sale to justify their release. With recorded jazz difficult or impossible to obtain, radio thus steps into the picture of jazz' one best bet for increased national consciousness. The number of collectors, with really worthwhile jazz records, is too small to make any appreciable imprint.



Tommy Dorsey

bet for increased national consciousness. The number of collectors, with really worthwhile jazz records, is too small to make any appreciable imprint.

The networks have attempted to do just this. The CBS *Swing Session*, which saw free and honest expression on the air by almost every name soloist and band, filled the slot during its valuable tenure, but it is no more. Instead, we are offered such showcases for our favorite music as the *Chamber Music Society of Lower Basin Street*, which airs such arranged "Dixieland" as 802 staff men can present, along with artificially constructed scripts full of forced humor, which stamp the whole thing as a joke, not only to the public, but to an even greater judgment... the musician's.

If Raymond Scott's mixed band at CBS is going to present at least one conception of jazz regularly, let it be without adornment or haphazard ad libbing by the announcer. Jazz needs only to be heard... not produced in the same rigid pattern favored by the creators of "soap opera."

Most Spinners Nowhere

In the larger cities, certain stations, through the influence of either musicians, announcers, or the public, have seen fit to present jazz radio programs, via record. Having heard these presentations only occasionally I can't pass as to their regularity of worthwhile jazz offerings. However, many listeners to these shows have no doubt found them either record reviews, comprising popular records by such free souls as James, the Dorseys, Crosby, etc., or scholarly discussions of what makes jazz "tick," with early 1927 examples of Louie, the N.O. Rhythm



Roy Eldridge

Kings, and the Dixieland Jazz

Lu Watters Crew in Oakland



Oakland, Calif.—Here's Lu Watters and his crew from the naval reserve aviation base, playing in the business district here. Back row, left to right: Charlie Carter, vocals; Bert Alexander, trumpet; Turk Murphy, trombone; Lu Watters, trumpet; Pete Allen, clarinet. Front row, left to right: Jack Spiro, drums; Bob Derrning, bass; Bob Chatom, banjo; Frank Schino, piano. Official U. S. Navy Photograph.

Band (of all things), given as the solution to what comes out of the instruments of the Ellington band, Roy Eldridge, Lester Young, the King Cole trio, Tony D'Amore, and others who present what jazz of vitality and meaning this year of 1943 holds for the appreciators of good hot.

What then is the solution? Can jazz be brought to the public during these war times, in spite of the shortage of top men, now in service, and the lack of recorded improvisation? Yes, by the honest effort of the broadcasting studio and band leaders!

The lack of public consciousness can and should be remedied by the presentation of good jazz on the air... not 24 hours a day, but on top shows, programs with wide mass appeal, both commercial and sustaining.

Can not at least one number of a radio show present a talented jazz artist, playing a solo with the orchestra, with an introduction of the man and his music? The personalities of "hot" must be known before their work can register. If the men in baseball were known only by their numbers, it wouldn't be the national sport. How then can the jazz-conscious radio improve, without the building up of personalities?

Swing Bands Not Answer

The quick answer that the solution is such nationwide fame as that held by Goodman, the Dorseys, etc., can be dismissed thusly. These bands are essentially dancebands, based on a high jitterbug following, and perform for the public, either for dancing, or in theaters. A jazz group needs no strict instrumentation, library, or dancers...



Harry James

merely men who have a grasp of their medium.

The strains of public contact, "percentages," and the 1001 other things that beset today's band leaders, are not for those of the musical world who deem their music important enough, to them if to no one else, to continue playing it. These are facts, and the presentation of "swing" bands, via remote, still doesn't supply sufficient honest jazz for an appreciable imprint.

Gene Krupa, with his presentation of Roy Eldridge, has brought

to many the number one trumpeter of his time. Have his solos been selected with the thought of the serious, comprehending listener in mind? Or have the Eldridge selections with this great white band been for the hundreds of dancers collected at the origination of the broadcast? Naturally, for the dancers... they paid their money and they're entitled to it. But why can't Roy, and others of his caliber, be heard in new, original, numbers from pickup points with good acoustics, accurate balance for such instrumentation as is being used? This is seemingly impossible from the scene of the average band remote.

Must Have True Pickup

Jazz playing should be brought to the listener with the best possible pickup of the music... the shadings, the nuances of good jazz are too easily lost to risk distorted or unbalanced samples to be the representatives of the art form to an unappreciative citizenry.



Gene Krupa

Thus, we arrive at a concrete solution. Let the men of jazz... those who please... be heard, occasionally, with good support and good presentation, from good pickups. Their music is worth listening to, and worth paying for, and Radio can ally itself with another 20th century arrival that hasn't had such an easy time with the public's taste... Jazz.

Name leaders are certainly secure enough, in view of the shortage of bands, to risk another musician getting the spotlight... not a crowd-pleaser, replete with showy gymnastics, distorted grimaces, and amazing technical ability, but a man who has something to play on his instrument. A remote broadcast lasts a half hour at most... surely a few of these precious minutes can be devoted to something new... worthwhile... that wasn't played that way before, and won't be again. And surely engineers and leaders can arrange for the best pickup possible for such special combinations.

Studios are Tough

The problem of presentation from the studio is much easier. But the desire of the studio leaders to present such revolutionary ideas can only be compared to the

Worcester Girl Hurt in Buffalo

Worcester, Mass.—Local gal and nite club songstress, Kay McKay, is in a Buffalo, N. Y., hosp suffering from severe injuries received when another car crashed into the side of her car, crumpling it into plate glass store window. Kay suffered the loss of several teeth, fractured ankle, deep head lacerations and possible internal injuries. She is the daughter of Joe Anstead, Loew-Poli Elm Street theater manager here.

Robert Giddings, member of Worcester Musicians' association, and leader of Alethia Grotto band here for last 20 years, died of a heart attack recently. Giddings was a native of Union City, Tenn. His instruments were saxophone and clarinet... Worcester's Ed Boyle, a blind musician who sang his ballads and played tunes on the piano for years, died here recently.

Annette DeLaurier and Barbara Pierce, song and dance team, chalked for Mexico date after Canadian nite spot tour... Tommy Tucker ork with Amy Arnell, always popular in this area, adds one more click to the Plymouth roster.

—Michael Stranger

furore created by Stravinsky, etc. ... "it's not any good, and even if it is, the public won't like it."

Most studio leaders today are ex-pit men, secure in their jobs, and see no reason to suggest to their employers that a man can play his horn in strict tempo without someone waving a baton. They feel their music is good enough. Is it? Listen to any of the studio combinations on the networks, or on the independent stations around the country. Your conclusions are your own, remember.



Raymond Scott

The one-time scale for broadcast is certainly not too excessive to permit the occasional inclusion of a jazz instrumentalist or group on our major radio shows. Not a protégé, who returns to his regular chair in the orchestra following his number, but a top-notch... a man recognized and appreciated for his playing.

Radio, in a sense, faces this responsibility alone. Jazz-consciousness, almost a dead thing nationally, can be vitalized and built to endure through this medium. The directors of the various networks and stations cannot be expected to realize the growing need... it's up to the leaders and musicians themselves.

Matter of Good Taste

Reader's Digest, among others, has pointed out that radio sometimes lacks the good taste required for an almost perpetual visitor in our homes. Cannot a measure of skirt-cleaning be effected by the presentation of jazz... the American art form? By its own principles of democracy, jazz has proved its right to endure in a nation so conceived as this one... its right to a proper recognition of its appeal and expression.

Radio's position is clear. The microphones, amplifiers, and trained men are ready... a new program idea is worth money and is therefore valuable... in short, all that is needed is the proper guide. For this position no one is more fitted than the musicians of America... who made and are perpetuating jazz... free music!

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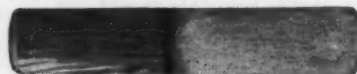
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KRES-KUT REED

Curfew Fails To Knock Out S.F. Nite Life

San Francisco—Lt. General De Witt's most recent order to stop the sale of all drinks at midnight wasn't the expected "kiss of death" for San Francisco's thriving nite club biz as owners feared. Appearances reveal that business in general is darn good with servicemen still crowding the spots.

No Drinks After 12

No appreciable effect also has been felt by music and its makers. Frisample the Backstage, where Saunders King's elegant jazz band performs, begins the music each evening at 5 and continues until 12. Most of the places are featuring early shows until the sale of all drinks stops at midnight. . . In fact all drinks must be consumed at midnight or else the waiters must (and do) remove them from the tables.

The town that "never went to sleep" really dries up and dies down at the stroke of midnight, which shows a nervous eagerness on the part of nite club owners to cooperate with the military for fear they may otherwise be completely shut down for the duration.

Licenses Suspended

There is good cause to be jittery too, because only last week the state board of equalization continued its string of suspensions by suspending the licenses of San Francisco's three major class A hotels (for periods of 5 to 15 days) as well as a dozen other places.

A quick roundup of the local musical scene reveals the Saunders King rhythm, S.F.'s last jazz hope, still performing at the Backstage. Fronting the Drake band for no good reason is the excellent dancer Mayris Chaney, Mrs. FDR's good friend. Another famous dancer, Rene de Marco, gets the spotlight at the Mark backed by Ernie Heckscher's sugary music. George Olsen's well dressed outfit put on a sartorial display at the St. Francis, while Del Courtney sways at the Palace. The smaller clubs offer no better musical fare with the Three Squires and Lulane at Tommy Harris', and the Don Ferrera orch at the Flamingo.

—David Rosenbaum

Princess Aloha May Get Count

New York—Count Basie denied reports here that he had been married recently to Princess Aloha, a Cleveland girl whose real name is Katherine Morgan. While the Count admitted that he had gone so far as to buy an engagement ring, he insisted that he had not yet done any wedding ring window-shopping and probably wouldn't for some time. Insiders expect that he will marry Miss Morgan within three months.

WHERE IS?

CLYDE ROGERS, Sax, formerly with Freddy Martin
TOMMY MACK, Trombone, formerly with Glenn Miller
MICKEY MANN, Trumpet
JACK LATHROP, formerly with Glenn Miller
NORMA LAFFIN, Trumpet, formerly with all-girl combo near Boston
RAY KELLOGG, Vocalist, formerly with Sonny Dunham
FRANK PATCHEN, Piano, formerly with Johnny Richards
KENNY UNWIN, Drums, formerly with Carl Hoff
EDDIE SHOMAR, Sax, formerly with Bob Astor
IRVING DUNKIN, Trombone, formerly with Will Osborne
DAVE PALFEN, Sax, formerly with Bob Astor
GUS MARTAL, Piano, formerly with Bob Astor
DOLORES O'NEILL, Vocalist, formerly with Bob Chester

WE FOUND

PAUL COLLINS, Drummer, now Sgt. Paul Collins, 9th Hospital Center, Barcamp 7505, Camp Rucker, Alabama.
IRVING COTTLER, Drummer, now with Sonny Dunham, New Yorker Hotel, New York City.
TERRY ALLEN, Vocalist, now with Sazie Dowell's Navy Band, Norfolk, Va.
GEORGE WILLIAMS, Arranger, now arranging for Sonny Dunham, New Yorker Hotel, New York City.

Can Cook, Too!



New York—This is Jane Leslie, who rooms with Peggy Lee, sings a lot like Peggy and can turn out a mean batch of biscuits, too. Jane is vocalist with the Artie Paulson band, Sunday night relief band at the Hotel New Yorker.

Ration Closes Two Niteries In Nashville

Nashville, Tenn.—Two Nashville niteries have sung their swan song since gasoline rationing started. The Colonial club closed its doors for the duration. Charles Nagey, house band, still has his radio work at WLAC. The Stork club, with Adrian McDowell playing, folded. Mac is juggling dance dates.

All Nashville night spots put on special shows for New Year's Eve. Every musician in the city was working, either at clubs or private dance. Beasley Smith and his WSM orchestra, with Jeri Sullivan canarying, played a special holiday dance at the Maxwell House ballroom.

Herbie Kay was scheduled for a one nighter at the Maxwell House in December, but was postponed by the leader when the draft caught up with a half dozen of his sidemen.

Mac McGarr, guitarist and fiddle player for WSM and WSIX, off the job due to an operation. . . Manny Davis took up sax and vocal duties with Freddie Shoemaker at the Hotel Andrew Jackson Commodore Room. . . Glenna Calloway, chimp and pianist, starts six quarter hour radio programs weekly for American Bread company this month.

—Tommy MacWilliams

Seven Gables Closes Doors

Bridgeport, Conn.—After a 23-year run, without closing the doors, the Seven Gables Inn, Milford, Conn., called it quits on January 9, with the ban on pleasure-driving the reason. All patrons coming to the Gables had to use cars, as it is about 10 miles outside of Bridgeport, and 12 from New Haven.

They closed for an indefinite period with the band at the spot—Roland Young—also out. Band had just finished an 18-week run.

Gilbert Signs Pact With WHN Until 1944

New York—Dick Gilbert, platter-twister with station WHN here has signed a new contract with that station which will run through January of 1944. Gilbert is the record m.c. who makes his program a little bit different by singing along with the discs.

Turk Van Lake to Arrange for Woody

New York—Turk Van Lake, former Sam Donahue guitarist has been added to the arranging staff of Woody Herman's band.

Dialings for Dancetime

(All times Eastern War Time. Programs listed subject to local station change. CBS—Columbia Broadcasting . . . NBC—National Broadcasting . . . Blue—The Blue Network . . . MBS—Mutual Broadcasting)

SUNDAY

P.M.
1:00 Horace Heidt . . . from Hollywood . . . Blue
1:30 Sammy Kaye's Sunday Serenade . . . NBC
2:30 Blue Barron . . . Blue
7:30 Fitch Bandwagon . . . NBC
8:15 Ella Fitzgerald and the Four Keys . . . Blue
10:00 Phil Spitalay . . . NBC
11:00 Ina Ray Hutton . . . Hotel Roosevelt, Washington, D.C. . . MBS
11:15 Jerry Wald . . . Hotel Sherman, Chicago . . . Blue
11:15 Blue Barron . . . Hotel Edison, N.Y.
11:30 Mitchell Ayres . . . Roseland, N.Y. . . Blue
11:30 Tommy Dorsey . . . Palladium, L.A. . . CBS
12:00 Freddy Martin . . . Ambassador Hotel, Hollywood . . . Blue
12:00 Eddy Howard . . . Trianon . . . MBS
A.M.
12:15 Lawrence Welk . . . Aragon, Chicago . . . MBS
12:30 Hal McIntire . . . Commodore Hotel, N.Y. . . CBS
12:30 Russ Morgan . . . Edgewater Beach Hotel . . . Blue
12:35 Lani McIntire . . . Hotel Lexington, N.Y. . . MBS
1:00 Lou Bessie . . . Casa Manana . . . MBS
1:30 Gracie Barrie . . . Blackhawk, Chicago . . . MBS
2:00 Noble Sissle . . . Trianon . . . MBS

MONDAY

P.M.
6:15 Jazz Laboratory . . . CBS
7:00 Fred Waring . . . NBC
9:30 Spotlight Band . . . Blue
10:30 Ben Street Chamber Music Society . . . Blue
11:30 Guy Lombardo . . . Hotel Roosevelt, N.Y. . . CBS
11:30 Carl Ravazza . . . Hotel Statler, Detroit . . . Blue
12:00 Gracie Barrie . . . Blackhawk, Chicago . . . MBS
12:00 Charlie Spivak . . . Pennsylvania Hotel, N.Y. . . Blue
A.M.
12:05 Ina Ray Hutton . . . Roosevelt Hotel, Washington . . . CBS
12:30 Guy Clardis . . . Edgewater Beach Hotel, Chicago . . . Blue
12:30 Tommy Dorsey . . . Palladium, L.A. . . CBS
12:35 Ernie Hawkins . . . Savoy, N.Y. . . MBS
1:00 Noble Sissle . . . Trianon, South Gate, Calif. . . MBS
1:30 Griff Williams . . . Chase Club, St. Louis . . . MBS
2:00 Lew Diamond . . . MBS

TUESDAY

P.M.
7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
7:45 Don Reid . . . Deshler-Wallick Hotel . . . MBS
8:00 Johnny Presents . . . Dave Ross, Ginny Simms . . . NBC
8:30 Horace Heidt . . . NBC
9:15 Eddy Howard . . . Chase Hotel, St. Louis . . . MBS
9:30 Spotlight Band . . . Blue
10:15 Art Kassel . . . Hotel Bismarck . . . MBS
10:45 Lawrence Welk . . . Aragon . . . MBS
11:15 Arthur Ravenel . . . William Penn Hotel . . . MBS
11:15 Baron Elliott . . . Bill Greene's Casino . . . Blue
11:30 Lou Bessie . . . Chez Paree, Chicago . . . Blue
A.M.
12:15 Lawrence Welk . . . Aragon . . . MBS
12:30 Sonny Dunham . . . New Yorker Hotel, N.Y. . . CBS
12:30 Freddy Martin . . . Ambassador Hotel, Hollywood . . . Blue
12:35 Blue Barron . . . Hotel Edison, N.Y.
1:00 Herbie Holmes . . . Mark Hopkins Hotel, San Francisco . . . MBS
1:00 Noble Sissle's Orchestra . . . Trianon . . . MBS
1:15 Ernie Hawkins . . . Savoy, N.Y. . . MBS
1:30 Al Trace . . . Hotel Dixie, N.Y. . . MBS

WEDNESDAY

P.M.
7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
8:30 Tommy Dorsey . . . NBC
9:30 Spotlight Band . . . NBC
10:00 Kay Kyser . . . NBC
10:15 Art Kassel . . . Hotel Bismarck . . . MBS
11:15 Jerry Wald . . . Hotel Sherman, Chicago . . . Blue
11:15 Frankie Janters . . . Del Rio . . . MBS
11:15 Guy Lombardo . . . Hotel Roosevelt, N.Y. . . CBS
11:30 Lou Bessie . . . Chez Paree . . . Blue
12:00 Charlie Spivak . . . Hotel Pennsylvania, N.Y. . . Blue
12:00 Joe Reichman . . . Palmer House, Chicago . . . MBS
A.M.
12:30 Vaughn Monroe . . . Hotel Commodore, N.Y. . . CBS
12:30 Russ Morgan . . . Edgewater Beach Hotel . . . Blue
12:35 George Starnes . . . Jack Dempsey's, N.Y. . . MBS
12:45 Al Trace . . . Hotel Dixie, N.Y. . . MBS
1:00 Jack McLean . . . MBS
1:30 Eddy Howard . . . Chase Hotel, St. Louis . . . MBS
2:00 Noble Sissle . . . Trianon . . . MBS

THURSDAY

P.M.
7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
9:00 Bing Crosby . . . Music Hall . . . NBC

12:00 Joe Reichman . . . Palmer House, Chicago . . . MBS
12:00 Tommy Dorsey . . . Hollywood . . . Blue
A.M.
12:30 Mitchell Ayres . . . Roseland, N.Y. . . Blue
12:30 Vaughn Monroe . . . Hotel Commodore, N.Y. . . CBS
12:30 Bob Allen . . . Roseland . . . Blue
12:35 Abe Lyman . . . Hotel Lincoln, N.Y.
1:00 Blue Barron . . . Hotel Edison, N.Y.
1:30 Horace Heidt . . . Casa Manana . . . MBS

SATURDAY

1:00 Vincent Lopez . . . Hotel Taft, N.Y.
4:02 Henry Jarome . . . Pelham Heath Inn . . . MBS
5:00 Ole Gray . . . "Navy Bulletin Board" . . . MBS
5:30 Bob Allen . . . Roseland . . . Blue
9:00 Your Hit Parade . . . CBS
9:30 Spotlight Band . . . Blue
11:00 George Duffey . . . Hotel Cleveland . . . MBS
11:15 Machito . . . La Conge, New York . . . CBS
11:15 Griff Williams . . . Chase Club, St. Louis . . . MBS
11:15 Gene Krupa . . . Hotel Sherman . . . Blue
11:30 Abe Lyman . . . Hotel Lincoln, N.Y.
11:30 Ray Heatherton . . . Hotel Biltmore, N.Y. . . Blue
11:30 Johnny Messner . . . Hotel McAlpin, N.Y. . . MBS
12:00 Freddy Martin . . . Ambassador Hotel, Hollywood . . . Blue
12:00 Art Kassel . . . Hotel Bismarck . . . MBS
A.M.
12:30 Charlie Spivak . . . Hotel Pennsylvania, N.Y. . . Blue
12:30 Sonny Dunham . . . Hotel New Yorker, N.Y. . . CBS
12:35 Lani McIntire . . . Lexington Hotel, N.Y. . . MBS
1:00 Al Trace . . . Hotel Dixie, N.Y. . . MBS
1:15 Ernie Heckscher . . . Hotel Mark Hopkins . . . MBS
1:30 George Starnes . . . Jack Dempsey's . . . MBS
2:00 Horace Heidt . . . Casa Manana . . . MBS

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Great Piano Sparked Crosby Ork

Zurke, Sullivan and Stacy Have Left Their Stamp On All Jazz of Future

by JOHN S. LUCAS

The story of the Bob Crosby Orchestra is well-known: how the New Orleans members of a particularly fine Pollack band left Ben as a group in hopes of forming a unit that could play the righteous jazz as they knew it; how this bunch unified and solidified their effort by turning co-operative and electing genial, efficient Gil Rodin their actual leader.

How after rejecting several candidates they selected Bob Crosby as their nominal leader; how they came into fame as "the best Dixieland band in the land" on the strength of the Kincaide, Matlock and Haggart adaptations of material furnished by the pioneer New Orleans Rhythm Kings and by the early Louis Armstrong Hot Five; how they rose to the heights of popularity on the familiar Camel Caravan, with Paul Whiteman subsequently choosing four musicians from the Crosby Crew for places on his mythical All-American Swing Band.

Rise and Decline

How the eight Bob Cats heated over old marches, spirituals and other standards until they were conceded to be the nation's finest "band within a band"; how by an inexplicable and reactionary venture at conventional jazz and commercial swing they spun into a sudden decline, both in public favor and under the critical lash.

And finally how just recently in the throes of a great comeback they lost the services of Rodin and Ray Bauduc and found the going so difficult as to indicate complete disbanding as apparently the only logical solution, the only possible ending to their amazing success-story.

(Ed. Note: Since this was written, announcement was made that the crew will continue under the leadership and name of Eddie Miller, but with the further loss of bassman Bob Haggart.)

Importance of Piano

Not so universally recognized, however, is one of the most significant contributions made by the Crosby orchestra, the consistently featured use by a white jazz band of the orchestral piano.

Although the pianists of Storyville officiated at the very birth of jazz and although most of the outstanding colored bands since then have been led by exponents of the keyboard, white jazz organizations were slow to realize how important is the role the piano handles in orchestrated music.

Earl Hines laid down the fundamental principles of orchestral piano playing more than fifteen years ago and still today maintains supremacy in that department. Variations on the Hines manner were exhibited by Fats Waller (in the James P. Johnson tradition), by Mary Lou Williams (the dynamo behind the Andy Kirk band until early this year), by Count Basie and Jay McShann (the Kansas City stylists), and by Teddy Wilson (famed for his soft, swift, smooth, suave and subtle classicist approach).

Rhythmic and Melodic

Even Henderson and Ellington cut loose, if rather infrequently, with several piano choruses in the midst of some hot original. The white bands, meanwhile, persistently refused to admit the possibilities of the orchestral piano, the only instrument truly capable of functioning in both phases of a jazz performance, the rhythmic and the melodic.

At a moment's notice the piano can be translated from a position in the rhythm section into a spot among the improvising soloists, to revert back to its ordinary place in the rhythm section immediately the solo is over. It took the Bob Crosby orchestra to point out to the other leading white groups the almost unlimited possibilities of the orchestral piano.

Sullivan Started It

Gil Bowers was the first Crosby pianist, playing in the earliest days of the band's history when Joe Harris was still featured on trombone and blues vocals. It was not until Joe Sullivan joined that the boys actually began to understand how effectively an excellent pianist could make his presence felt.

Although Joe stayed with the band only a short time and recorded nothing whatsoever at this time, he proved such a magnificent source of inspiration that his arrival is generally looked upon as the turning point in the career of the entire Bob Crosby orchestra. The Dixielanders had just seen the piano and the pianist in their proper light for the first time.

Bob Zurke, a young and comparatively unknown musician from Detroit, succeeded Sullivan at the Crosby keyboard, the choice soon proving successful beyond all prediction.

Ole Tomcat Comes On

Zurke's advent initiated a whole series of recordings in which the

Gil Rodin and Ray Bauduc in New Roles



San Francisco Bay Area—Here's a shot of the coast artillery band in which Gil Rodin and Ray Bauduc landed after leaving the Bob Crosby orchestra, with which they were so prominently identified (read the feature by John S. Lucas in adjoining columns). Insert is the commanding officer, Col. Stuart G. Hall, as he entered the recreation hall where the band was playing for a party. Corporal Rodin is attached to headquarters and has administrative control of all musical activities.

Crosbyites determined to display the piano as the brilliant jazz instrument that it certainly is. Zurke, who eventually obtained the moniker of *The Tomcat of the Keys*, rendered in rapid succession three great Sullivan compositions, *Gin Mill Blues*, *Little Rock Getaway*, and *Just Strolling*.

The plaudits, public and critical alike, which greeted these platters were stupendous; for Zurke, lacking some of Joe's inventiveness and rhythmic drive, nevertheless performed these numbers with incisive crispness and dexterity, making up in mechanical perfection and very appreciative imitation for his failings in improvisational imagination and musical ingenuity.

Started Boogie Craze

Next Zurke waxed two Meade Lux Lewis numbers, *Yancey Special* and *Honky Tonk Train*, thereby giving the Crosby band the jump on all the later white orchestras (such as Will Bradley and Freddie Slack) that some years after finally turned to the boogie woogie pianists for newly explored and scarcely exploited material. Zurke only contrived to present the genius of Lewis to a tardy public; but Yancey, Davenport, Lofton, Ammons and Johnson could hardly remain far behind once the movement had gotten under way.

The parade of piano solos with orchestral backing continued as Zurke unleashed all the nimble facility of his stubby, supple fingers on his tricky, clever version of Vincent Youmans' perennial favorite, *Tea for Two*, followed by two even better numbers, strictly Zurke in composition as well as in performance, *Eye Opener* and *Big Foot Jump*.

Aside from the pianistics, the former is especially commendable for the finest example of Billy Butterfield's trumpet yet made available in disc form, one which reveals the splendid results of his playing for so long beside Sterling Bose in the Crosby brass section. *Big Foot Jump*, on the other hand, deserves special mention if only because it remains the single Crosby record in which the pianist is backed by the Bob Cats rather than by the entire group.

Return of Sullivan

Ultimately Bob Zurke left the

band. Ultimately, too, Joe Sullivan recovered from the long illness that had kept him confined to a sanitarium while the Crosby orchestra came up from comparative obscurity to capture the fancy of the biggest portion of the jazz public.

Since the two instances coincided quite nicely, it was only natural that Sullivan should have been the one to take the place of the very man who had replaced him as the Bob Crosby pianist. He did not remain long, but he managed to record two sides that were as distinguished in every way as any of those that had brought international fame and recognition to his predecessor.

The World Is Waiting for the Sunrise, by Eugene Lockhart, has always been a classic stepping-stone from which the hot pianist can take his departure into the realms of pure improvisation. Sullivan's epic performance with the Crosby band easily equals the three fine records of this number made by Jess Stacy (with Gene Krupa and Israel Crosby), by Billy Kyle (with a mixed all-star pick-up group headed by Jack Teagarden), and by Mel Powell (with selected members of Benny Goodman's orchestra). *Boogie Woogie Mazurka* was scored by Gil Rodin especially to showcase that aspect of the involved and many-faceted Sullivan style. Joe's recorded version certainly did nothing to let either Rodin or the general public down.

Then Came Stacy

By the time Sullivan once again took his leave, it was apparent not only to the Crosby boys, but to most jazz addicts as well, that some great pianist would have to be summoned to take over the keyboard duties. Only one man could adequately have filled Joe's shoes, and that man was being featured at long last as a sideman under the baton (clarinet) of Benny Goodman. However, Jess Stacy was soon prevailed upon to leave "the King" to join the Dixielanders.

He had previously recorded several original compositions on the Commodore label. Bob Haggart orchestrated *Complainin'*, *Ain't Goin' Nowhere*, and *Ec-Stacy*, leaving ample room for the Stacy piano. These sides, particularly the last (a twelve-inch opus), occasioned a

Sigoloff Drops Band, Joins Baker

Columbia, Mo.—Eddie Sigoloff, rising young local batoneer, has decided to give up nursing a new band through its swaddling stages and has taken over a seat in the Bob Baker brass section. Most of the Sigoloff library is now in the books of the Baker crew. The BB's have dates lined up through the end of May, most of them at Stephens College.

A recent entertainment for the naval Diesel school featured an impromptu bash headed by Shirley Campbell, amateur pianist from the university. . . . Annual Savitar Frolics, university show, spotted two bands, those of Cal Weiss and Baker. . . . Ray Tross played the business school dance, with tubster Johnny Karoly still taking honors.

—Irwin Stein

great amount of critical comment, both favorable and unfavorable. Comparison with the earlier solos, no matter what one may decide, affords considerable pleasure to many listeners. A fourth Stacy original, *Burnin' the Candle at Both Ends* (previously never recorded), was even more successful than the three just mentioned, being the closest approximation conceivable of the Hines orchestral piano style.

That Man Can't Miss

Stacy also tried his hands at orchestrated boogie twice, each time with better than average success although such a way of playing is far from his normal medium. *Cow Cow Blues*, by the almost legendary Davenport, was an excellent attempt of its kind, a difficult job of orchestration brilliantly handled and marvelously performed. Phil Moore's two-sided effort, *Brass Boogie*, spots a few glaring weaknesses, but none of these occurs during the Stacy solo sequences. That man can't miss!

Yes, the Bob Crosby orchestra contributed enormously to the progress of jazz, and the Bob Cats perhaps even more in their own way. But Zurke, Sullivan and Stacy also had a great deal to say, said it well, and have left their stamp on all that the future produces in the way of jazz music!

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'I'll Go Back to a Saloon If I Fail!'

Stan Kenton Says, 'We May Not Be the Best, But We're Surely Different'

by REG MEEHAN

St. Louis—"I'll go back to playing redlight piano in a saloon if my style of music isn't accepted by the public," Stan Kenton declared here last week. The young, hard-punching bandleader whose band has launched a thousand controversies among musicians in the past year had just opened the Tune Town ballroom and felt it was "high time" to reply to critics of his style.

"I don't claim to have the greatest band in the business," said Kenton, "but I do feel my band is doing something different in the jazz field. I've got a lot of ideas. Some I've used and some I haven't gotten around to trying yet. But you can lay this on this board—we're going ahead doing what we think is right. If the songpluggers and hack writers and disc jockeys and the public itself don't subscribe to our ideas then I'll gladly go back to California. I've played solo piano for drunks in saloons before. I can do it again."

Got Manhattan Finger

Kenton is excitable and enthusiastic. When he came out of California a year ago to play the Roseland ballroom in New York he took a terrific roasting from the Manhattan "experts." Only a few of his followers stuck by him. Amazingly similar to Artie Shaw as a personality, Kenton combines a shrewd showmanship sense with sound musical talent, and he's stubborn and honest enough to carry on in the face of discouragement.

"Recordings? Nuts, we've never been recorded properly," cried Kenton. "I listen to the few discs we put out last year and wonder if it really is our band. Those platters just aren't us." The outfit has made one of the fastest rises in music history, moving from a four-bit ballroom stand at Balboa Beach, Cal., directly into the Hollywood Palladium, Frank Dailey's Meadowbrook, the New York Roseland, the Sherman Panther Room in Chicago and other noted dansants. And all this in exactly 16 months.

'Stick to Goal,' He Says

Stan is married and has a 2-year-old daughter. He came out of Kansas originally, but California has been his home most of his life. Before he launched his own band in mid-1941 he worked as a sideman with Manny Strand, Gus

Arnheim and others.

"You've got to believe in something to achieve whatever goal you're shooting for," Kenton argues. "And they can't crucify a man who sticks to his own ideals. What am I supposed to do, play a ballad Sammy Kaye style just because Sammy's ballads are popular? That's what a lot of people ask me to do. My own ideas may be wrong. But I'm going to stick with them until they break me."

Stan sweeps the hair out of his eyes and drums on a table.

Sees Jazz Future

"American dance music is just about the only completely American culture this nation has," he says. "Jazz is America. The people of Europe can't duplicate it."

"Someday—and that day is not very far off—millions of Americans will pay big money to attend jazz concerts in stadiums and concert halls from Cape Cod to San Diego. A man like Duke Ellington, if he can hang on a few years yet, will receive the homage and tribute and remuneration that's been owed him all these decades."

Kenton groped for a cigaret in a side-pocket.

"You can't fool the kids of today," he continued. "They know. They know the book. And where the body lies. Since Benny Goodman swept into favor in 1936 they've been listening to a highly superior brand of pop music. The corn merchants, the mickie maestros, the schmaltz senders are all on the downgrade these days and the musical bands are on the up-beat. Duke, Lunceford and Basie and a lot of other superb orchestras will get more and more acclaim in time. Today their color is a handicap—but that's got to change, too."

The guy was really wound up. But over at the front door the kids were coming in. High school moppets, with dates. Sailors, soldiers and a couple of lonesome Marines. Traveling men, out on the loose, digging the chicks as they sat on the sidelines waiting for the set to start.

Guys and Gals Judge

"There's your board of judges," said Kenton. "Those guys and those gals. They come in every night. They hang around the bandstand. If we change a trumpet player they want to know why. They bring in friends. They start fan clubs. They buy records."

"Makes a guy feel pretty good." And then it was the band again on the stand, and the "Concerto to End All Concertos" with five saxophones forming a Stravinsky-like choir and a rhythm section pounding so heavily and so steadily the Tune Town floor sagged. From this end of the room one thought kept recurring.

That guy Kenton ain't gonna go back to no saloon.

If your favorite newsdealer does not handle the BEAT ask him to get it for you, or write direct to DOWN BEAT, Chicago.

TOM TIMOTHY

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This Band Is Center of Hot Controversy



Chicago—The critics just can't get together on this outfit, which is Stan Kenton and his crew (see story in adjoining column). But there is no middle ground in the controversy, everyone seems either to

be wild about Kenton (his fans are really rabid), or to be just as fixed in the opinion that he's the world's worst. Stan himself opines that, good or bad, his music is definitely different. Rube Lewis Photo.

Kenton Wrote Entire Library, Then Organized

by Dixon Gayer

The interview on this page by Stan Kenton is amazing. To anyone who has watched bands grow from (a) a featured soloist who felt that he was worth more money than he was being paid in someone else's band, (b) a three-piece band at Joe's Beer Joint that suddenly had a chance to augment to fill in at the Palace Hotel because Joe Jerk disbanded his band suddenly and cancelled his contract, (c) a rather sloppy college band which grew more sloppily commercial to hit the top . . . to anyone who has seen the myriad of bands rise from these depths to equally deep prominence, the story of the Kenton band is amazing. I am quite positive there has never been another.

There is even more to the story than Stanley has told. In the first place, the band was built so solidly on his ideals and theories that he had written an entire library before the band got together for even its first rehearsal! Never having heard his arrangements he was positive enough of his theories to write his entire band score before organizing. Secondly, he had his entire band picked and signed up long before he organized. A jobbing pianist and sideman, Stan picked men as he played on jobs with them.

On their first job, not only did they write their own air shots and key their tunes to super productions, Stan arranged his entire evening's dance program in advance . . . arranged it from a showmanship angle with introduction, build-up, a climax at 11 p.m., and a general ride through the rest of the evening keeping the band at as high a peak as possible for that time. The effect was unbelievable.

There will still be a band to beat the records he set in Southern California. His public down there even grew to the extent that they demanded through Down Beat and other channels that Stan Kenton be made a national name. A territory band at the Rendezvous ballroom in Balboa, California, made big name over night by his public. Match that if you can.

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★ ★ ★ KEEPING UP WITH TERRITORY BANDS

(Reception for the Territory Band column has been exceptionally fine for a start and we wish to repeat our opening announcement one more time to assure all territory bands that their letters will be appreciated and considered for this column. To assure your band's representation, keep us posted on what's new. This is for territory bands only and we want to give them as complete coverage as possible. Address communications to Down Beat, 608 South Dearborn, Chicago, c/o Territory Band Column.)

Roland Young, after reorganizing four months ago has a room full of empty aspirin boxes. In the four months he has been at the Seven Gables Inn, Milford, Conn. (now closed), he has used a total of twenty-two musicians in his seven-piece combo. His latest solution was to dig into the high schools for talent, but with a seven night a week job, even that had its problems.

Duke Oliver, working with the Jimmy Lomba territory band has not gone into the army as reported in the December 15 issue of Down Beat. Our apologies, Duke.

Betty McGuire and her Sub Debs, originally set for two weeks at Hartford's Club Ferdinand, is still there after a run of over 15 weeks. The band has also been playing jobs for Bradley Field nearby and has kicked around a couple of jam sessions with the service band there.

Walter Stroud and his Blue Rhythm Boys drop from five to three nights a week at the Colony Club, East Cape Girardeau, Mo., since September. The band shut down two of their five nights at

the first of the year because of gas rationing.

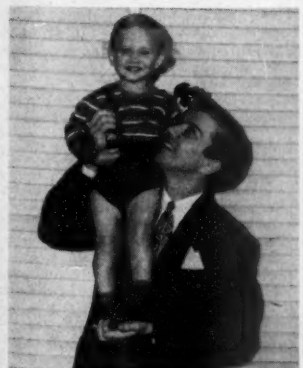
Fon Lasater and his Melody Makers just closed at Sikeston, Mo's, Cotton Club. The band has been playing occasional jobs for the local army air base.

Paul Neighbors opened late last month at the Hollywood Palladium for an unlimited engagement in the second band spot on the ballroom's bill. Neighbors has formerly worked at the La Conga, Chi Chi Club (Catalina), and Hollywood Tropics.

Ralph Stuart has dropped from 14 men to nine following draft snatches. The band is now at the Twin Rivers Inn in Smithfield, R. I. The band started at the spot after a three weeks tour.

Paul Allwes is still at the Arlington Lodge in Wilkesburg, Pa., after twenty-two weeks of a two-weeks original contract.

Bob on Bob



Chicago—That's Bob Allen, Jr., held high by his proud papa, Bob Allen, Sr., whom you will recognize as one of our up-and-coming young band leaders. Pater just finished a ripping week with his ork on the stage of the Oriental theater here.

ALONG MELODY ROW

The Hit Parade's top tunes for 1942 have been released and, despite the short time available and the seasonality of the tune, show *White Christmas* on top of the stack to put Irving Berlin, author and publisher, at the speakers' table for his tuxedo'd bow. The tune was on the Parade 11 weeks out of which nine times it placed first. *White Cliffs of Dover* came in second with a six-week top followed by *Don't Sit Under the Apple Tree*, *Jingle Jangle Jingle*, *Deep in the Heart of Texas*, *My Devotion*, and *He Wears a Pair of Silver Wings*.

Not firsts, but most consistently placing were *Sleepy Lagoon*, *My Devotion*, *Johnny Doughboy*, *Silver Wings*, *Be Careful It's My Heart*, and *One Dozen Roses*.

Songwriters in the service get a break from the Tunesmith's Union, 52 N. Spring Street, Concord, N. H., for by merely writing to that address, the Union will see that current magazines are forwarded free of charge to the boys. "We think fellow songwriters will appreciate getting copies of current pocket magazines from home," says director Irving Bell. "It's the least we can do for them." When writing for the free magazines, send a postcard with the title of a song you've written and its copyright year.

Bell Music Company also comes out with an aid to the services. They announce that they have available copies of orchestrations of many of their catalog tunes available for service bands. Write to Bell Music, 20 East Jackson, Chicago, for information. Bell recently published *'Bye For Now*.

Harms has published the three Gershwin Preludes played by Jascha Heifetz in Carnegie Hall last season. The transcriptions were done by Heifetz. . . . Remick comes out with a new Magic Melody Series of song collections, the first of which will be *Magic Melodies for Piano*, to be followed by *Magic Melodies from the World of Song*. The collections will embrace both the vocal and instrumental fields.

Elmer Fuchs is teaching the boys in the army how to swing. He is mailing his 'hot' instrumental lessons to soldiers all over the world and says that the majority of them seem to go in for the swing department. They discover that this army life just ain't nowhere without good live.

Nick Mandella, publicity man of the Mike Keeley, Nick Mandella firm, is now in the air corps stationed at Randolph Field, Texas.

Add new tunes: Joe Hanly (writer of *Ever Since You Went Away*) has joined pens with trumpet-maestro Manny Nichols on a new jump tune, *Jittery Jive*. . . . Don Reid and Ted Eddy have polished off a Christmas song for next season, being published by Republic, called *Santa Claus is on His Way*. . . . Matt Pelkonen, Cloquet, Minn., songwriter adds *If*

All the Dreams I Dream Came True to his fast growing list. . . . Lil Bonnem comes out with a newie in her fine ballad style, *I Gaze Into the Future*. . . . Walt Reynolds *I Miss the Twilight With You* has been accepted by Cine-Mart of Hollywood. . . . Bob Carleton and Esther Raimondi have penned *I've Got a Date With the 5:58*, a nice war song. . . . *Red, White and Blue* is the effort of Louis Allen.

Composer Faces Quiz by Audience

New York—Information, Please with variations appeared at Town Hall here recently when composer William Schuman heard several of his choral pieces performed by Robert Shaw and the Collegiate Choral and then faced an audience headed by critic-composer Virgil Thompson to answer any and all questions about the where-fors and why's of his music.

The idea is a new feature called *Your Music Forum* and it should do a great deal to stimulate general public interest in the work of contemporary composers.

Personnel of Air Force Ork

New York—Here's part of the personnel listing of another fine armed service band. This one is fronted by Master Sergeant Norman Leyden of the Army Air Force band at Atlantic City, N. J.

Men include Pvt. Harold Schmieder, drums; Pvt. Escott, bass; Pvt. Jack Cavallero, piano; Pvt. Robert Novak, arranger; Pvt. George Ochner, violinist, former Philadelphia Symphony man, who was guest soloist recently when Eugene Ormandy and the Philly orch gave a free concert for service-men; trumpets: Corporal Nick Popp; Sergeants Bill Jocul and Jack Reid; trombones: Corporal Joseph Medar; Sergeant Henry (Tony Pastor) Singer; and Pfc. Boris Smolin; saxes: Pfc. Hughie (Joseph Sudy) Napton; Pvt. Carl Fink; Sergeant Hank (Artie Shaw) Freeman.

Officer in command is Lieut. Henry Riseman.

Lou Revives Kaycee

New York—Lou Levy, owner of Leeds Music Co. is reviving the Kaycee Music Co. outfit which he bought a year ago and added to his Leeds catalogue, dropping the name Kaycee at the time. Some of the tunes to be published under the new Kaycee banner include the official Merchant Marine song, *Heave Ho, My Lads, Heave Ho*, and some Harold Rome compositions. Kaycee material will be made up exclusively of morale songs.

Marks Buys Score

The score from *New Faces of 1943*, Leonard Silman's revue has been sold to the Edward B. Marks Music Corp. Best bets in the show are *Love, Are You Raising Your Head Again* and *I Loved You Well*.

Fine Pianist



Buffalo, N. Y.—Erskine Butterfield, currently appearing at the Hotel Stuyvesant here, plays piano music that is familiar to the ears of Decca record buyers and listeners to Mutual network broadcasts.

BAND ARRANGEMENT REVIEWS

by Philip J. Lang

(SERVICE BANDS: *Down Beat* continues its new Band Arrangement Review column by Philip J. Lang, former Morton Gould arranger and assistant conductor, so that you may have a look into what's new in modern band arrangements. Watch for it in every issue.)

Brazil

Pub. by Southern, Arr. by Roger Smith

Within the past few years the band library has been enriched by an increasing number of South American and Mexican compositions. The vivid character, color, and rhythms of these works makes them ideal for band transcriptions and arrangements. The most recent of these publications is an arrangement of "Brazil."

The melody is very tuneful and is enhanced by a rhythmic figuration that perfectly typifies the Samba. Roger Smith, the arranger, is well schooled in band scoring having been with the Gold- man band for years as first trombone. He is responsible for a solidly constructed and well styled

SHEET MUSIC BEST SELLERS

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MR. FIVE BY FIVE (Leeds)
PRAISE THE LORD AND PASS THE AMMUNITION (Famous)
MANHATTAN SERENADE (Robbins)

SONGS MOST PLAYED ON THE AIR

I HAD THE CRAZIEST DREAM (Bregman, Vasco, Conn)
BRAZIL (Southern)
THERE ARE SUCH THINGS (Yankoe)
ROSE ANN OF CHAIRING CROSS (Shapiro, Bernstein)
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SO YOU WANT TO WRITE A SONG!!

by FRANK FURLETT

Where there is life, there is a song in the heart. It may be a song of gladness, or a song of sadness, but a song always is there. Music expresses the innermost feelings. It adapts itself to the moods we are in, and opens up new avenues of expressing our emotions.

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Here is another exclusive *Down Beat* feature, a department by an established musician, composer, arranger and conductor to encourage and advise the amateur song-writer. Since 1940, Frank Furlett has had more than 1,000 arrangements and compositions published, both classic and popular. He is the composer of *Alexander the Swoose*, *Bugles in the Sky* and many other songs. Write to Frank Furlett in care of *Down Beat*, ask him any questions you choose about song-writing, present your problems to him for solution, submit manuscripts for his opinion and suggestions, if you desire. *Down Beat*, however, will not be responsible for either the publication or return of such manuscripts.

arrangement. The work begins with a short moderate introduction, leading to a Largo section with a slight retard preparatory to the verse at 1. The rhythmic figuration in the horns and sax's enters in the last four bars of the verse and is stated as a vamp. This leads to the chorus at 2, where the oboe, English horn, and low reeds take the melody. At 5 the figure is again stated as a vamp, this time further developed and in a new key. This pattern continues with the blocked reeds carrying the melody. The arrangement broadens near the finish and the figuration is used as a basis for a short coda. (Octavo Size.)

The arrangement also includes a separate part by Russel Goudey for native Samba percussion instruments. This part includes descriptions and complete instructions for playing the Reco-Reco, Afoche, and Chacalho. A satisfactory performance is possible without these instruments, although their addition is desirable for an authentic Samba effect.

Remember Pearl Harbor

Pub. by Republic, Arr. by Paul Yoder

Paul Yoder has scored this number so that it makes a satisfactory street or concert march. The arrangement is simple and is in a strong military style complete with fanfares and trumpet calls.

The intro is for full band with the brass predominating, playing figures based on bugle calls. At A, the chorus, the cornets take the melody the first time and the sax's on the repeat. Union trombones take the lead at C, and the cornets have fanfare figures as an accompaniment. The arrangement finishes full with an obbligato for trombones and baritones. (Lyre Size.)

We Must Be Vigilant

Pub. by BVC, Arr. by George Brigel

This is an adaptation of the famous *American Patrol* by Meacham. Very few liberties have been taken with the original except for a few simplifications in the transitional passages. These greatly assist in a positive presentation of the number as a march.

The scoring is full throughout, with a solid fanfare introduction. Careful attention has been paid to the voicing and bass line giving the arrangement a clear full sound.

This arrangement will be a welcome addition to the library of any marching band. I have used it on numerous occasions with splendid results. (Lyre Size.)

Band publications are printed in various sizes and in the future, as a service to band directors and librarians, I will designate the size of each arrangement reviewed. Lyre Size—approx. 5 1/2 x 8 1/2 inches. Octavo Size—approx. 6 1/2 x 10 1/4 inches. Concert Size—Any size larger than octavo.

Our ancestors composed songs and created dances for each occasion. They didn't create because of immediate or future pecuniary dividends, as reward for their efforts. They entertained no selfish or mercenary aspirations. They created because that was part of life. Their creations expressed different ceremonial needs and were shared with their tribesmen.

In return, the early songwriters enjoyed the inventions of their fellow tribesmen, such as handicraft, pottery, clay utensils, tanned hides, etc. Generally, anthropologists believe that our ancestors were a happy and contented group until civilization evolved upon them with new ideas of capitalizing on materials.

Publishers Not Cruel

The printing press made it possible to exploit our forebears' wares in voluminous quantities. And with the new-fangled musical instruments, the creator had an opportunity to hear his works. Up to that time, the beating of crude tom-toms and the sound of human voices were the only means of expression for dance and song.

As long as civilization exists, there will be music and writers to compose it. Every successful writer of today once was an amateur. They all learned soon enough that to create a market for songs was almost a hopeless task.

It is not that the publishers generally are a cruel and cold-blooded lot that they refuse to lend an ear to the new writer, but because they have been swamped with material that not only was hopeless, but absolutely worthless, written for no rhyme nor reason, and with lyrics and music that would insult the intelligence of the most sympathetic and interested publisher.

Don't Believe Friends

Publishers always are interested in good material. It is commonly known that a publisher is as big as his biggest current song.

Just because a few friends, who are not aware what has or may have commercial potentialities, praise your song to the high heavens, it certainly does not follow that you are the possessor of a song hit. Socrates, the Greek philosopher, said: "Vultures attack the dead and false praise attacks the living." The wary of praise from well-meaning but uninformed friends.

Be sure your song has something on the ball before you attempt to show it to publishers. Keep on writing more and more, and you will find that your material will improve.

And when you do write, be sure you know what you're doing. Your song must tell a definite story coherently, and the music should have an appealing theme with proper development. Ideas and idioms in music change, but there will always be songs to soothe the heart.

No Gremlin

Benny Goodman got a chance to redeem himself for that very large clinker he dropped during the performance of Gershwin's *Rhapsody in Blue* with Toscanini's NBC orchestra not so long ago. Three weeks ago, the clarinetist again played the solo passages of the *Rhapsody* over the air. This time Morton Gould led the orchestra, while Oscar Levant handled the keyboard passages over a Mutual WOR hook-up. Up to the present time, no critical voice has commented unfavorably on Benny's latest attempt. Guess his reed must have won a quick knock-out over those Gremlins.



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The 10 Most Underrated Jazzmen Picked by Critic

by D. LEON WOLFF

1. **RED NICHOLS.** Nichols was a greater cornetist than Bix Beiderbecke, superior in technique and more modern in phrasing and inventiveness. Listen to Red's marvellous solo on *Avalon*, recorded by the Red Heads, and try to believe that the side was cut in 1928. Brunswick records like *Sweet Sue*, and the Louisiana Rhythm Kings' *Ballin' the Jack*, attest further to his spirit and ability.

His light, clear tone never faltered and, despite what the arrogant Panassié has said, he truly felt the beat and showed little enough of the Bix influence. Nichols today seldom experiments in his early vein, for public disinterest in that style, previously played by most white cornetists, has apparently led him to discontinue it, but indications show that he could be better now than ever before, if he wished.

2. **FRED BECKETT.** Outside of those closely informed on swing and swingmen, almost nobody even knows his name, though Beckett is certainly one of the two or three greatest colored trombonists. He possesses an unbeatable technique, and his fantastic imagination in miles ahead of any white man. His brief bit in the famous *A La Bridges* side, when he was with Harlan Leonard, is one of the classic solos in jazz. At present he's in Lionel Hampton's band, where his soft muffled tone and easy excursions into the highest register are heavily featured.

3. **BUDDY TATE.** It's almost inconceivable that this tenor gets so little appreciation. He replaced Herschal Evans in Basie's band when Evans died, and since then the usual comment is something to the effect that "Tate sounds a lot like Evans used to," which is true enough, but falls far short of expressing the man's merit. To realize fully the mournful richness of Tate's ideas and the beauty of his tone, listen to *Rockabye Basie* and *I Left My Baby*, the latter in which he improvises heartfelt minor phrases behind Jimmy Rushing's vocal.

4. **BILLY BUTTERFIELD.** Here is surely the greatest all-around white trumpeter, a man who can tie James for tone and facility, who can beat Yank Lawson as a lead in small-band jammed ensembles, and who as a jazz soloist makes Spanier take a back seat. I'm free shows him in his most melodic and touching vein. On *Jazz Me Blues*, with the Bobcats, he demonstrates the ferocious clipped style that makes him the outstanding ensemble trumpeter, past and present, in the New Orleans tradition—and that goes for King Louis too. Listen to *Muskrat Ramble*, made by Jess Stacy's pick-up band on the now defunct Varsity label, for one example of his many superb recorded solos. Butterfield's work with Goodman and Shaw was so extraordinary that he attracted a fair amount of attention—about a tenth of what he deserves.

5. **WALLY BISHOP.** For years this great drummer laid down a superb beat for Earl Hines' wild and woolly bands. Quiet, intelligent, never in poor taste, seldom reliant on the high-hat (as are most present-day swing drummers), always powerful and sound, a master of rudiments, Bishop deserves to rate with Tough, Jo Jones and others of their calibre. He was also outstanding with smaller bands, such as the one featuring Darnell Howard that played several years ago at the Rose Bowl in Chicago, and with Jimmy Noone, whom he recently left to try his fortunes in New York.

6. **CLARENCE HUTCHENRIDER.** The Casa Loma band may not be of much interest to hot enthusiasts, but that's no excuse for totally ignoring one of the most stimulating modern clarinetists. Hutchenrider's breathless, plaintive quality is often reminiscent of Pee Wee Russell, but other than the latter there's no one else in jazz with quite his style. Liquid,

original, definitely hot and replete with rare, searching flights of musical imagination, Hutchenrider's playing has stood head and shoulders above the methodical Casa Loma band for about ten years. He's never taken a poor recorded solo. *Malady in F Minor* and *Stomping Around* contain examples of his outstanding work. This guy would be a sensation in small bands, like Red Allen's or, better still, Jimmy MacPartland's sundry Chicago groups of yore.

7. **RAY WALTERS.** Without previously having touched a piano in his life, this colored kid took a few lessons from Art Tatum and Earl Hines, and a year and a half later was playing remarkable solo piano at Chicago's old *Three Deuces*. This was in 1937. During the next five years he developed a stupendous technique and a violent, yet elaborate, style that frankly showed the influence of both his former teachers. I believe Walters developed into the greatest of jazz pianists, whose only fault was occasional over-emphasis on spectacular display. After working with Lionel Hampton for a few months he returned to Chicago for a couple of brief spells at the new *Three Deuces*, and then left for the army—positively the least known of the few greats in jazz.

8. **EDMOND HALL.** No colored clarinetists equal sensational white men such as Goodman, Shaw, Fazola, Hutchenrider and Pee Wee Russell. Barney Bigard and Omer Simeon come close—but Edmond Hall, the old-time New Orleans man, comes closest. His alert, super-modern style is surprising in view of his many years in jazz. The confident, penetrating intonation and fresh ideas that characterize his playing are best demonstrated on two of Art Tatum's *Decas*, *Stomping at the Savoy* and *Battery Bounce*. It's a crime against nature that 1,897,005 people know about Frank Teschemacher, the out-of-tune amateur, but only 17,922 have ever heard the name Edmond Hall.

9. **MATTY MATLOCK.** Here, too, is a New Orleans clarinetist that for some dang reason isn't rightfully recognized as a top-notch. Buried for years as an arranger with the Crosby band, while Fazola or Eddie Miller took the hot solos, Matlock should have stepped right in when the former left. He has a liquid tone typical of New Orleans reedmen, fine musicianship, and a hot earthy style that's a relief from the slick imitations of most white clarinet men today. Listen to Gifford's *New Orleans Twist and Nothin' But the Blues*, and Crosby's *At the Jazz Band Ball*, and you'll quickly discern that Matlock is one of the hottest, most refreshing, and most unappreciated white clarinetists in the business.

10. **HERSCHAL EVANS.** The fact that Evans was good is conceded by every musician and initiated listener, but it isn't yet generally understood that he deserves to rank with Chu Berry and Coleman Hawkins as one of the three greatest tenor men of all time. His fast, throbbing solos on Basie jump tunes rate among the finest ever recorded; the one on *Lady Be Good* will be hard to match for every desirable quality in jazz improvisation. On countless other Basie and pick-up sides, Evans further established himself as a hot soloist with a combination of tone, originality, technique and rhythmic force that was absolute-

Korn Kums On



New York—Here are those zealous zanies, the Korn Koblars, currently at Roger's Corner. Despite their amiable antics, it is suspected that the characters really know something about music. Whether they do or not, they've got a corner on what it takes to be commercial.

This War Won't Produce An 'Over There'—Miller

Blytheville, Ark.—"This war will not produce another song like *Over There* of World War I." This is the considered opinion of Glenn Miller, leader of one of America's favorite dance bands until last September, when he disbanded his orchestra and entered the army. A captain in the air corps, assigned as assistant special service officer of the Army Air Forces Southeast Training Center, the well known maestro is convinced that war songs hold little appeal for the public today.

In a recent interview at the army air field here, which he was visiting for the purpose of lending assistance to the post band, Captain Miller said:

Too Angry to Sing
"Few war songs will be written during this conflict. There are two reasons why this is so. The first

is that the American people are still too angry over Pearl Harbor. They don't want to sing, they want to fight and gain vengeance."

"The second reason is," he maintained, "that since radio has become so popular this has become a 'listening nation.'" The man in the street doesn't sing as he used to. He prefers to listen to someone else. He still likes music but he wants it sung or played to him. He doesn't participate in it as he once did. If you don't think that is true, just try to get a crowd to join in at a community sing. You won't have much luck generally."

Sees No Changes

When asked what trend he believes music will take, Captain Miller said, "American music isn't changing much. People are getting pretty much the kind they like now. Of course, when the war is over and things become more peaceful, there will be a greater demand for 'sweet' music. However, swing is here to stay. It is as much a part of our native music as *Yankee Doodle*, *I've Been Working on the Railroad* and *Shortnin' Bread*."

Asked what he thinks of modern American songwriters, Captain Miller became almost lyrical in his praise.

"They're the best we have ever had," he asserted. "Men like Irving Berlin, Jerome Kern, and the others, are tops when it comes to writing music. And Johnny Mercer, the chap who wrote *Blues in the Night*, is the greatest lyricist in the world."

Believes in Sacrifice

Captain Miller said that his orchestra was disbanded for the duration. Most of his men have entered the army, or soon will.

"I hated to break it up," he sighed. "Some of the boys who started out with me five years ago were with me at the end. However, there is a war on. All of us have to make sacrifices."

While in Blytheville, Captain Miller renewed acquaintances with George Hamilton, purchasing agent of the ever-popular *Betty Co-ed*. The officer played under Hamilton during the early years of his musical career.

—Pfc. Walter L. Scott

ORCHESTRATION REVIEWS..

By TOM HERRICK

The Kerry Dance

Pub. by Robbins, Arr. by Marka Winston

Out of the special book of Vincent Lopez comes this exceptionally good score on the *Kerry Dance*. It's light and airy yet it has a good sock as the result of the tasty, on-the-beat phrasing. After a 14 bar intro which features some Scottish jive with unison clarinet, the first strain goes to muted brass with occasional sax fillers. Saxs take over at B with a legato melody and brass and saxs work together at C. Follows a riff chorus with muted trumpet voiced with clarinets, more legato and a sock ensemble at F. After the arrangement goes through further stages of development a "row-your-boat" sequence gets underway up to the last chorus which takes it out. A very peachy bit of manuscript.

3,121 Miles Away

Pub. by Leeds, Arr. by Vic Schoen

A pop—and pretty. Nothing to get excited about in the brace choruses but after the second ending Schoen splits his special between muted trumpets, trombone and tenor with appropriate background figures for all concerned. The last chorus remains pretty much on the sweet side.

Just to Be Near You

Pub. by Forster, Arr. by Fabian Andre

Another of Iaham Jones's new tunes which are coming out fast and furious of late—this a slow, melodic deal. Organlike brass support a unison sax intro into the repeats which have the usual split between ensemble and saxes. There's a nice interlude before the brief verse and in the special, tenor leads off with the melody backed up by clarinets and more brass figures in muted. The last is a swingily phrased ensemble.

The Widow Brown

Pub. by Melrose, Arr. by Edgar Battle

A new medium stock tune authored in part by Bickley Reichner who turned out so many hits in his yearly University of Pennsylvania *Mask and Wig* scores. Swing arranger Battle opens up

his repeat choruses with brass and an ascending unison sax figure in support. Saxs take over later on and the second is a split, too. Unison saxs play a clipped lead at the opening of the special with brass in reply. Tenor gets alternate 4 bar phrases followed by second trumpet at the bridge. Brass and saxs riff independently during the last chorus to a solid finish.

The Song of the Seabees

Pub. by Robbins, Arr. by Paul Weisick

The bright march written by Peter De Rose and Sam Lewis and dedicated to the Navy's Construction Battalion. After the introduction and opening choruses the arrangement goes 6/8 and afterwards returns to march tempo where saxs play a unison melody along with muted brass figures. First alto goes to clarinet to top the reeds in an interesting background for the full last chorus.

If All the Dreams I Dream Came True

Pub. by McDaniel Music, Arr. by Rocco Barnhart

Matt Pelkonen who is achieving quite a reputation as a song writer from his far removed abode in Cloquet, Minn., wrote this very pretty ballad tune. It's a short arrangement—a split chorus for brass with sax background figures and a sock cut chorus at the end. Might catch.

ALSO RECOMMENDED

Light a Candle in the Chapel, Pub. by Mills, Arr. by Will Hudson.

America, For You, Pub. by T. F. Wilson, Arr. by Theo. F. Wilson.

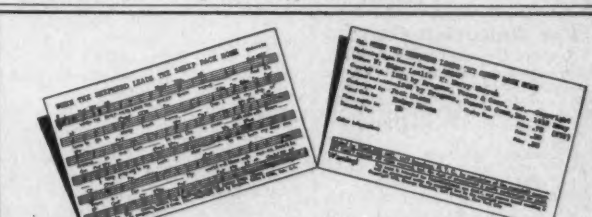
La Jardinera, Pub. by Robbins.

Arr. by Charles L. Cooke.

When The Shepherd Leads The Sheep Back Home, Pub. by Bregman, Vocce & Conn, Arr. by Jack Mason.

The Tulips Are Talking Tonight, Pub. by ABC Music, Arr. by Jack Mason.

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Wilcox Nixed Farm to Play Piano

Lunceford Star Helped Jimmie Start the Band

Father Offered Edwin \$300 to Drop Music And Study Agriculture

by Sharon A. Pease

When Edwin Wilcox, pianist and arranger with Jimmie Lunceford's orchestra was graduated from high school, his father offered him a cash bonus of \$300, if he would abandon music and give his entire time to the study of agriculture. The senior Wilcox owned a large acreage of farm land, devoted principally to the raising of cotton, and wanted Edwin to eventually take over as manager. That was in the vicinity of Method, N. C., a few miles from Raleigh, the state capital, where Edwin was born thirty-four years ago. Such an offer might have appealed to many youths of sixteen, but Edwin rejected without hesitation. While undecided as to a future vocation, he knew definitely that farming was out.

Edwin, the youngest of a family of three girls and five boys, took his first piano lesson to please his oldest sister. She had always been a great music lover but was never able to study due to the demands on her time in helping with the care of the younger children. She had encouraged each of them to get some musical training but her efforts were of no avail until Edwin agreed to start on the piano.

Enrolls at Fisk

"I was not greatly attracted to music at the time," he recalls, "I did it more to comply with her wishes." Through this start he developed a genuine interest, and continued to study and practice. Later he played for various school and social activities, and during his senior year in high school worked with a local dance band.

The following year (1925) he enrolled at Fisk University in Nashville, Tenn. His sister urged him to major in music while his mother wanted him to take up medicine. Ed pleased both by arranging a schedule which included preliminary work in each subject, thus enabling him to postpone final decision.

Meets Lunceford

Shortly after Edwin's arrival at school he met Jimmie Lunceford, a senior at Fisk and leader of a small campus band. Lunceford, impressed with Wilcox's ability, took him into his organization as pianist. After the school year the band spent the summer vacation working in a hotel at Belmar, N. J. Lunceford kept the group together, playing around Nashville, throughout the next school year. They worked a ballroom in Asbury Park, N. J., during the following summer.

Steady work throughout the two school years and the good salaries



Edwin Wilcox

received on the summer jobs, started Edwin to thinking seriously about music as a career. Also his father had a bad cotton crop in 1927 and was less able to contribute toward school expenses. So Ed decided to abandon the longer medical course and major in music. He rearranged his schedule accordingly and was graduated in 1929 receiving his degree in music.

Outline Five-Year Plan

In the meantime, Jimmie had left Nashville and was teaching school in Memphis. He also had a small dance band on the side and worked local dates. In Nashville Edwin had been working with various campus groups. After graduation he received a proposition from Lunceford to come to Memphis and join him in forming an eleven-piece orchestra. Lunceford continued to teach and as jobs for the band were not too plentiful during the first year, Edwin also took a teaching position at the start of the next term. The band did better during the second year, enough better that Jimmy and Ed decided to give their full time to it. They knew it would be a struggle to break into the big time, but put themselves on a five-year plan to accomplish that end.

Their first job on the new plan was a summer engagement at Lakeside, Ohio. After the season they took the band into nearby Cleveland where they didn't do too well financially, but picked up a lot of musical inspiration from McKinney's Cotton Pickers, who were tops in the vicinity. It was the McKinney arrangements that inspired Wilcox to try his hand at arranging for the Lunceford group. His first efforts were worked out on a forty-eight bass accordion he had acquired.

Scores for Specials

However, before leaving Cleveland he had to do his experimenting on a piano between sets, as the accordion went to Uncle Max when the piano was at its worst. In recalling his early arrangements Wilcox says the baritone saxophone gave him the most trouble. But he apparently solved that problem along with the others as attested by his many fine arrangements through the years. He now does only numbers used as specials in the manner of his scoring of *Blues in the Night*, *I'm Going to Move to the Outskirts of Town*, *Melancholy Baby*, *Rhythm's Out of Business*, *Sophisticated Lady* and *Sleepy Time Gal*.

From Cleveland the band moved to Cincinnati where they found eleven twelve-piece bands stranded. They survived on scattered gigs and finally landed a four-week engagement. The earnings were used for travel to Buffalo. There, from 1931 to 1933, they made consistent progress. Their first real break came when the Cotton Pickers had to cancel a date at Cornell University,

Here Are the Blues Styled by Edwin Wilcox

Moderato

sity, and Lunceford's boys were used instead. "I don't know whether it was our music or because we were so happy," related Wilcox, "but we made a hit with the crowd." From then on the jobs were better including campus engagements at Colgate, Western Reserve, Syracuse and Rochester.

Oxley Sponsors Them

The band was playing a location at the Dewitt Night Club in Syracuse when they got their second break. Harold Oxley heard them and was so impressed he assumed their personal management and took the band into New York. Since then Lunceford has recorded for Victor, Okeh and Decca, and has worked the best spots, highlighted by the 1937 European tour which included Norway, Sweden, Denmark, and England.

Lunceford and Wilcox have come a long way since their first association at Fisk in 1925. Edwin is justly proud of the Lunceford band, for he has contributed a

great deal toward its success, through his arranging and stellar work at the keyboard.

Style on Blues

Herewith is an example of his style on blues at moderate tempo, which is highlighted by fast moving downward arpeggios. Note particularly the one starting in the last part of measure five and continuing through the first half of measure six in the B chorus. The harmony being A flat the tones in the run are the ninth (B flat), root (A flat), seventh (G flat), sixth (F), fifth (E flat), eleventh (D flat), and third (C). Notice how naturally the fingering works out when alternating 4, 3, 2, 1 and 3, 2, 1.

Another interesting spot is the alternate use of tonic and dominant harmony in the bass progression at measures one and two of the C chorus. Observe the effective use of the harmony a half tone higher (E seventh), the last chord in measure three, as a lead to E flat seventh in measure four.

There are many interesting single tone treble figures used throughout, note especially those in the fourth measure of both the B and C choruses.

(EDITOR'S NOTE: Mail for Sharon Pease should be sent directly to his teaching studio at 215 Lyon and Healy Building, Chicago, Ill.)

Four Very Loud Frantic Pianos

The all-piano orchestra is back with us again. Every so often, somebody pops up with a dozen or so keyboards and as many young women with the idea of performing full, symphonic scores with the combination. This time it's Miss Antoinette Rich, founder and conductor of the Chicago Piano Symphony. Miss Rich claims to have worked out arrangements, through some kind of special scoring, which will make pianos sound like strings, woodwinds, brasses and percussion instruments.

Why she doesn't use real strings, woodwinds, brasses and percussion instruments in the first place is one of those things. From past experience, we can tell her what that mile stretch of ivory is going to sound like: four very loud, frantic pianos, sounding like four very loud, frantic pianos.

Hines Pianist a Gob

Norfolk, Va.—Earl Hines' expianist, Claude Roberts, is now a bluejacket, getting his basic naval training here.

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THE HOT BOX

By GEORGE HOEFER, Jr.

Collectors whose interest also entails the mechanical and historical aspects of recording will find F. W. Gaisberg's *Music Goes Round* to be a book well worthwhile. This tome is slanted towards those who have knowledge and appreciation of such names as Caruso, Paderewski and Chaliapin but in the process a wealth of data regarding the invention, early recording methods, and the evolution of the wax disc of the gramophone are set down. These points will prove of value to the true discophile whether his collection boasts rare Olivers or rare Carusos.

We find that the Juke Box craze of the 1940's is nothing new but goes back to the initial attempts to commercialize the talking machine in the 1880's. Showmen at the fairs and resorts back in the eighties had phonographs set up with ten sets of ear tubes through which the sound passed. There was usually grouped ten people around each machine who had paid five cents each to place a tube in their ear.

Information regarding the life and work of Emile Berliner, the inventor of the gramophone, is given as well as details pertaining to the close relationship between telephone and phonograph early development. The work of Edison and the Bell research men is outlined.

The change over from the cylinder to the flat disc of today is explained fully. We find that although the cylinder had superior recording-qualities it was too hard to duplicate record cylinders. Hence the development of the gramophone disc with its simple method of stamping endless copies from the master.

This book is published by Macmillan and can be bought for \$3 at any book or music store.

DRIVEL AND STUFF:

Bill Love, leading hot collector of the South, announces the acquisition of a rare and cherished item, an eight pound record collector born on January 4th, down Nashville, Tennessee way.

Mrs. Jacques Garellick of 628 Capitol St., Jackson, Miss. has extra copies of Bobby Hackett's *Embraceable You*, *Bugle Call Rag*, *Dardanella*, and *Ain't Misbehavin'*, that she would like to trade for a copy of Hackett's *Jada on Vocalion 5493*.

Frank Holland of Cleveland has found the following additions to the Whoopee Maker section of discography Pages 216 & 218. *Makin' Friends* is also on Regal 8768 (Master No. 8543) while *Tiger Rag* (8476) is on the reverse both by Jimmie Bracken's Toe Ticklers.

Encouragement Note—Robert Peck of Hinsdale, Ill. has been digging jazz items galore in La Grange, Ill. The town La Grange is of a type where you would least expect to find hot jazz records.

Kenneth Hulsizer, of the army, is now located in 602 QM Company Camp Sutton, N. C. after a 17 day leave at home in Ohio playing records and catching up with his record collection. Advises he finds he has the following sides by Wilmoth Houdini accompanied by

Hepsters Don't Dig Initials

The Pick-A-Rib, food shop on 52nd Street in N. Y., which caters almost exclusively to musicians via the fine mess of ribs route is as hep as any place can be. Interesting to notice then how the different bands are labeled on the joint's juke-box. Louis Jordan's records are simply listed by title since all informed characters know that his discs are usually recorded only by him. Ellington is merely "Duke." But the jump bands and especially the bands playing ballads of the day are given full listing. It's always Tommy Dorsey, never T.D.

War Workers College Kids Up Boston Biz

Boston—Regular crowds of intowners are being constantly swelled this year by hordes of defense workers and servicemen pouring into the area, along with the abnormal number of college kids in town between semesters. Hotel rooms, ballrooms and theaters using name bands catching a hefty slice of the biz.

Gracie Barrie Clicks

Chick Floyd's aggregation in Statler's Terrace Room consistent . . . Dick Rogers moved in after Don Redman for a week at the Tic Toe . . . Gracie Barrie directing Dick Stabile's band clicked all around; at Raymor-Plamor; at Roseland-Taunton, and Wagenbach's Lawrence Hofbrau before moving along to Chicago's Blackhawk.

Buster Bailey, of John Kirby's band, currently at the Copley-Plaza, is latest to report the theft of an instrument. Bailey discovered his clarinet wasn't there a few minutes before skedded broadcast . . . Other spots merrily on their way again include: the Latin Quarter, currently featuring Tony Bruno and Don Rico orks . . . Casa Manana's musical bar showing off Alice O'Leary and Adrian O'Brien.

Beachcomber Set Again

Beachcomber all set again and swingin' out with Sammy Dale band . . . Karle Rohde's musical aggregation featuring vocalist Di- Anne Deemas at the Seven Seas nitery . . . Hotel Bostonian with H. Michaels' ork getting a nice

Gerald Clark's Nite Owls. *Arima Tonight & Black But Sweet* plus *I Need a Man & Stop Coming and Come*. Thinks they were special territorial releases for the West Indian trade. If Armstrong is on a Romeo by the Houdini-Clark combination it could be possible that he's on these but the *Hot Box* has definite doubts he is on either.

Pvt. Charles H. Mitchell, Det. 9, 909th QM Co., Santa Ana Army Air Base, Santa Ana, Calif. is in New York City on leave to appear as a witness in the Victor-Columbia Red Seal case being tried in a federal court.

COLLECTOR'S CATALOGUE:

Bob Kowith, 103 R.C. Parkway, Oceanside, N. Y. Lays emphasis on Bix.

A new record dealer known as the Disc House—Box 161, Norwood, Mass. is sending out lists.

Katherine D. Buckmaster, 646 Morewood Ave., Pittsburgh, Pa. collects White Jazz of the Dixieland variety and Chicago Style.

Cpl. Warren Elder, Army Air Corps Gunnery School, Tyndall Field, Florida. A collector who formerly operated from his father's furniture store in Griffin, Georgia now plays with 308th A.A.F. Band on second trumpet.

Pvt. John H. Baker, Headquarters Squadron, Material Command, Army Air Forces, Wright Field, Dayton, Ohio. Jack was sent back to handle his old war department job on private's pay after being drafted.

Mr. & Mrs. Bob Graf, 168 Florentia St., Seattle, Wash. A couple of comparative beginners off on the right track with their interests general but especially enthusiastic about Armstrong, Oliver, Keppard, Bechet, Spanier and the Charleston Chasers.

Medics in the Pacific



Here's the swing crew from the 101st Medical Regiment Band, Somewhere in the South Pacific, led by Pfc. Sid Feldstein, who writes: "Not in your craziest dreams could you imagine some of the environments in which we have played—the bizarre settings." Personnel of the unit is: saxes—Vinnie Menard (formerly at Silver Dollar Bar, Boston), Sal Salamone (the Waltham flash), Normand LeBlanc (Lynn, Mass.), Pete Terry (Teddy Powell alumnus); trombones—Mervin Gold (Ruby Newman), Lino Ferretti (Lynn, Mass.); drums—John Shea (Dorchester, Mass.); trumpets—John O'Neil (son of Warrant Officer J. L. O'Neil, in charge of 101st band), Gabe Colangelo (Revere, Mass.), Joe Perella (Medford, Mass.); bass—Angy Todisco (Malden, Mass.); piano—Buddy Brennan (Bob Chester).

play . . . Fox & Hounds Club with Don Dudley band . . . Crawford House catching 'em big in the servicemen's district plus P. Sandford's ork.

Sabby Lewis outfit at the Savoy . . . Ann Davis supplying the lift at the Stage Door . . . Mayfair back in action opening with Belle Baker January 20. Georgie Price on the way . . . Paul Draper chalked for the Copley-Plaza . . . Now it's Harry Bay and his ork at the Vanity Fair.

—Michael Stranger

Mildred Bailey To Cafe Society

New York—Mildred Bailey will open at Uptown Cafe Society here on March the 29 with Teddy Wilson's band supplying background. La Bailey and Barney Josephson, the spot's owner, have talked about her playing Cafe Society for a long time, but were never able to get together on the details.

Hal Wiese Loses Sax and Vocalist, Hires Two Men

Davenport, Iowa—Don West, sax and vocal protege of ork leader Hal Wiese, has been called to the colors and will be replaced by young Marlin Fellner on sax and by Clive Webber, a new vocal find from Dubuque.

Teeth Jinx Leader

Jack Willetts and his crew are again playing the majority of dances sponsored by various organizations of the Rock Island Arsenal at Danceland. . . . Ken Pirrman, Moline ork pilot, is having trouble with his teeth and may have to forsake his sax and front the band with a stick, temporarily.

Jack Manthey's much improved tunesters continue to dial out swingcopation for the fraternity and sorority crowd. . . . Sgt. Wibbey Fisher, local tram man and vocalist, now a member of the air corps band at Jefferson Barracks, is expected home on a furlough.

Freeland Tries Again

George Freeland, who recently folded his own ork to join Hal Wiese, has left to organize another outfit of his own . . . 88'er Lee Stoeterau has been stationed at Camp Wallace, Texas, but is slated for a new camp before this breaks into print . . . Dick Hoff, tenor saxist with the Four Legionaires, spins many a fine yarn about the time he worked in Carlisle Evans' sax section with the one and only Rappolo. . . . Extremist trumpet and guitar man Bob Elmergreen is now playing peck-horn in an army band in Oregon.

—Joe Pitt



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"DOWN BEAT is still and always will be a solid sender for this cat. Put me down for another year."—Pvt. Merrill A. Bowman, Camp Shelby, Miss.

"Our Post Exchange up here just received 50 copies of DB, and they're going like hot cakes in the mess hall in the morning. More power to the BEAT . . . especially to the record reviews."—Bob Andrews, Seattle, Wash.

"Thank goodness DOWN BEAT has not been rationed yet."—Pvt. Geo. S. Everly, Fort Benning, Ga.

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RAVINGS at REVELLE

By "SARJ"

Seems like Sarj has found the guys in this man's army about the most solid bunch of characters to ever gather together in a cozy little circle over the face of the earth. They just sit around and shoot the breeze about their favorite bands and go out to dig the clary man at Joe's down the street after a relaxing day of digging postholes . . . never any arguments about who's going to win the war or what if we are attacked, or who's government is best or anything like that . . . all they think about is a jam session in the band barracks.

I guess the boys all know that we've got the best government in the world and that we're prepared for any action and that we're going to win the war anyhow. So why talk about it? Dig something solid instead.

Hot Panama Trio

Take down in Coco Solo, U-ham, Canal Zone (ten miles from the Coco Solo bottling works). The navy boys down there just gripe about the war at five a.m. daily when they have to get up. During the day they work and then they cut out at night to catch the trio at the Monte Carlo night club.

Soldier, that place gets jammed with the army and navy every night coming down to catch *Concerto for Clarinet, Sing Sing Sing*, and other of those good American live tunes as played by a colored trio consisting of Fletcher, a mighty fine drummer, George, with a left piano hand that has the south end of the piano collapsing, and Feyohvey playing clarinet. No talk about the war, but dig that Feyohvey fling an Artie Shaw clarinet passage.

And how about that strolling quartet act pulled by the string quartet at Gardner Field last month when they made a complete tour of the field hospital playing request solos for the patients as they stopped in front of their beds. Of course the music was longhair stuff but even Sarj and the *Down Beat* staff dig their whiskers into a bit of high wax de temps on temps (as they say in French).

Fort Meade Comes On

Sarj trucked on up to Fort Meade, Md., with his Walkie Talkie on his back last month to catch the 76th Division artillery band there and especially to hear the thirteen piece dance combo which emerges, fully feathered, from the band's midst at the slightest beck and call. Some of the outfit has only worked classical before, but they are really pricking up their ears and picking up their horns on the righteous.

Others of the band have been around. Sgt. Irving Leshner (Savitt and Joey Kearns) is the pianist, Sgt. Tony Limardi (Ina Ray

Hutton) plays alto and clary, Cpl. Sonny Burns (Krupa) plays a mean tenor, Cpl. Irving Bergner (Harder Downing and Jan Campbell) digs the drums, Sgt. Vic Ford (Vido Musso and Benny Meroff) blows cornet and Pfc. LeRoy Gardner (Mergantroid) is the bass pluckist. The lads are led by Staff Sgt. Forrest Churchill. Our report . . . solid!

Victor Moore is now over in the Islands plucking coconuts from the trees, riding the surf, and working like the devil in the marines. . . Ray Michaud, hot trumpet man with Mal Hallett, is now in the coast guard band located at the Hotel Brunswick, Boston. . . K. B. Levin, former owner and manager of the Westwood Club in Little Rock, Arkansas, is in the QMRTC as an instructor at Fort F. E. Warren, Wyoming. . . And Sgt. Anthony Carlone, former Isham Jones bassist, would really be knocked out with some letters from his old pals and musician buddies. His address is Provisional Sq. E., Army Air Base, Salt Lake City, Utah.

Free Stocks for Bands

Bell Music Company, Chicago publishers of *Bye For Now*, offer to send stock orchestration to service bands who are interested. For further dope on the situation, dig the *Melody Row* Column in this issue. There's also an item there of interest to professional songwriters in the service.

The Gardner Field band is taking its place among the nation's best army bands to take national air time. The band is on the Blue Network alternate Mondays from 2 p.m. to 2:30 p.m., Pacific War Time.

Aleo, in Gardner Field comes to light the question of just what the morale builders, the band, do to keep up their own morale. After all, they spend all their working time keeping the other soldiers happy, who keeps the band happy? The answer is that the band keeps itself happy. Periodically they have a stag party for the entire band personnel and knock themselves out with original plays, acts, and renditions. They also take over a local eatery for the night and really fill their tummies with what stray missives are left over from the civilian appetites. Hah, who's kidding! But, take it or leave it, between the stag parties and the local sessions, the band really knocks itself out.

Swing Combo on Air

Private Warren Hitchcock writes in from the Islands to tell us that Major Edward I. Marshall's

Play for Yanks in Australia



Melbourne, Australia—Under contract since last May to the special services section of the U. S. army, Bob Lyons and his orchestra have been touring camps, Red Cross service clubs and hospitals ever since. In an interview by an Australian newspaper, Lyons admits that the Yanks regard his music as solid and on the beam, "which means good" the daily explains to its readers. Upper left: Bob Lyons and his vocalists, Olive Lester; upper right: The Parker Sisters, the Lyons trio; below: the Lyons band in action.

fine Negro swing combo is broadcasting weekly over station KGMB in the islands. The band, written up previously in Uncle Sarj's column, plays every Wednesday over the station.

We discover that Down Beats are really making the rounds overseas as are the few phonograph records that get across. Take the case of Private Neighbor. His mother sent him some Beats and some phonograph discs of the latest jive. When Neighbor was transferred he left the records and the Beats there for others to enjoy. Some time later he attended a show at his new post and heard the same records blaring at him from the loud speaker. He checked up and discovered that someone had taken the records from the Red Cross where he had left them and brought them on for the theater's use. He still wonders what happened to the Beats.

The boys in Navy Camp Peary, Williamsburg, Va., are a bit on the unhappy side because they didn't poll in the service band section of *Down Beat's* All Star contest. "How does anyone even know we're here?" they lament. Our band is as knocked out as a sailor at a Hedy Lamarr movie but who ever hears of us down here? We have as solid an outfit as any in the business and we're just the band that can prove it, too. When our bandmaster, Chief Prossut, gets off on his clarinet in front of the gang, man, you'd better look out, the train's coming."

Well, guys, now we know. You're a hep bunch of characters and Sarj thinks you're plenty OK even if you are sailors. You know, when Sarj gets out from behind his shaggy whiskers and stripes and waxes sentimental, the first thing he wants to do is to give three big cheers for all the bands in the service. You're doing a powerful job.

Steve Wants Letters

Pvt. Steve Mizerak is longin' for some letters from his pals. He was formerly bassist with Ted Stevens' band in Upstate New York. His address is Army Air Base, Rice, California . . . and from Sarj's experience with that town (in the Mojave Desert) it's Burned Rice, California. Right, Private?

Jack Wolf, son of Chicago's banjo-man Milt Wolf, wrote his dad a couple of weeks ago that "the Nips nipped me five times." Jack was the bunk partner of former champ Barney Ross and received his wounds in action at Guadalcanal in November.

Chatting with Col. Ralph E. Spake, commanding officer at the Army Air Forces band of the California Group of the Ferrying Division, Air Transport Command, Long Beach, California (Whew), Sarj learned that six of the

Colonel's 35 piece band are under twenty-one. They are Pvt. Robert C. Bickmore (flutist with Stokowski's National Youth orchestra), Pfc. Trefoni Rizzi (Charlie Barnett and Osborne bassist), Pvt. Robert Stern (solo clarinetist with the Washington Band), Pfc. Hall Daniels (Fio Rito trumpeter), Pvt. Robert Schoen (trumpet) and Sgt. Jim Martin (Jerry Wald bassist).

Well, Sarj must be digging out now to shell some peas for breakfast and stuff. Keep the barracks fires burning, boys. Okay, bud, play reveille.

O'Connell Moves On Basin Street

New York—Helen O'Connell, who left the Jimmy Dorsey band because of impending marriage plans, started on the Blue Network's *Basin Street* program two weeks ago. The program is a regular Blue feature heard every Monday at 10:30 p.m. (E.W.T.) and in the past has starred singers like Dinah Shore, Linda Keene, and Kay Lorraine. Helen has been signed to a long contract as Basin Street's permanent vocalist.

Ricardel Gets Spot

New Orleans—Joe Ricardel and his orchestra opened on January 11 at the Fountain Room of the Hotel Roosevelt for an indefinite stay.

Pianist in Army

Fort Eustis, Va.—Private Donald E. Bennett, former Mal Hallett and Charlie Barnett pianist, is stationed here.

Commando Ork in Vermont



Fort Ethan Allen, Vt.—This 9-piece dance band is known as Charlie Blue and His Commandos. The line-up is as follows: saxes—Charlie Blue, Clyde W. Baker (Chicago), Joe Pezzula; brass—Frank Musingo, Dick Hunter, James Waldo; rhythm—Bill Molinski, Bill Schweizer, Horace Wolf.

Weekly Jams For Wyoming QM Trainees

Ft. Warren, Wyo.—G. I. shoes didn't stop the feet of Fifth QM training regiment soldiers from beating out a lively four-four to the musical antics of fellow soldiers in a jam session held recently at the post service club.

According to Pvt. Buck Segelin, assistant to Miss Agnes Spurlock, service club hostess, nearly 1,000 soldiers packed the lounge, writing room, hall, and gym, while numerous Victory regiment soldiers "sat in" on the session and "jammed" to their heart's content.

Among the musical luminaries to reach the bandstand were: Corp. Don Stephanson, former tenor saxist with Bunny Berigan's orchestra; Pvt. Lee Imhoff, ex-trumpet man with numerous University of Wisconsin dance combinations; and three drummers, including Pvt. Di Perri, just off the Charley Barnett bandwagon; Pvt. John Ryan, Indianapolis skinbeater, and Pvt. Francis Prentice, Worcester drumming ace. Two pianists, Pvt. Clarence Allen and Mrs. Lorraine White, took turns at beating the ivories, while Pvt. Gordon Johnson occasionally lent his vocal talents to the jamboree.

Evidence of the audience "getting their kicks" was clearly indicated by spontaneous singing and metronomic hand-clapping, while jitter bugs sprang up in great numbers to attack the fresh crop of modern "jive."

Hostess Spurlock acclaimed the affair such a success that it is planned to make Sunday afternoon jam sessions a weekly feature.

Milwaukee Ork Leader Passes Test for Movies

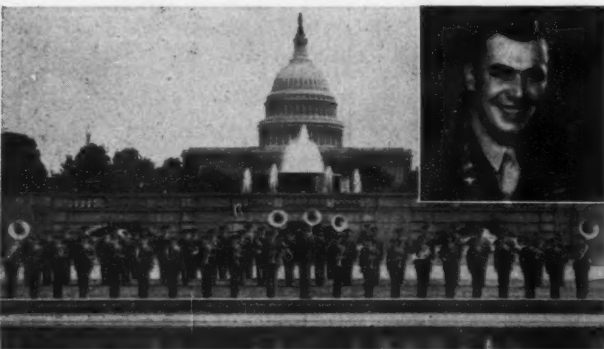
Milwaukee—Tony Beaumont, ork leader at the Club Milwaukeean, has passed a screen test at Twentieth Century-Fox and was told that he could attend the actor's training school at any time. Tony's only problem at the moment is what decision his draft board will render. Mrs. Beaumont presented Tony with a baby daughter shortly after his return from California.

President Dahlstrand and all of the other incumbent officers of Local No. 8 were reelected by overwhelming majorities. . . This town is plenty excited over the fact that John Kirby will follow Freddie Fisher into Lakota's. . . Steve Swedish, one of Milwaukee's leading baton wavers, was divorced by his wife.

Bob Watry and Billy Kay, pianist and sax man respectively, have been added to Babe Lawa's Band at the Terris Club. . . Approximately 15 per cent of the members of Local No. 8 are in the armed forces. . . The new clarinet man in Fran Meekin's Band is Russ Zarling and not Rube Sarling as was erroneously reported in this column several issues ago.

—Sig Holler

Here Is Air Forces Band



Bolling Field, D. C.—Capt. Alf Heiberg (inset) takes the *Beat* to task for a story that Capt. Glenn Miller is scheduled to organize an Army Air Forces band. Captain Heiberg avers that he has been conducting just such a band for the last year, and sends us the above photo, with all 86 of the men, to prove it. The outfit is on the NBC network every week with a half-hour shot.

Meyers and His Pliers Fix Navy's Band Instruments

Great Lakes, Ill.—Ever hear of a Musician's Machinist Mate? Neither has anyone else, but the title should be approved for Owen H. Meyers, 36, now assigned to the Band, Music and Entertainment department of the U. S. Naval Training Station here.

Only expert of his trade to join the navy so far, Meyers formerly was employed by Lyon and Healy in Chicago as a musical instrument repair man, "fender-bumping," overhauling, refinishing, "valve-grinding" and generally tuning-up all kinds of instruments except violins and pianos.

Brought Own Tools

Enlisted in the navy as a specialist, first class, Meyers is working full time to keep all the band equipment here in tip-top condition, and is also teaching one of his shipmates the fine points of his profession. Now set up in his own shop in the basement of Building 3, Meyers brought more than a thousand hand-made, intricate tools with him when he enlisted, explaining that the equipment has to be made by the man who uses it, since such highly specialized tools are not produced commercially.

Valued at approximately \$2,500, Meyers' workshop includes a weird-looking assortment of pipes, tubes, rods, hooks, burnishers, polishing

tools, hammers which have to be identified before they turn out to be hammers, plating tanks and power-driven polishing and buffing wheels. Meyers calls them mandrels, tucking tools, shrinking bars, bending rods, straightening rods and burnishers, and of course, knows what's he's talking about, even if no one else does.

However, with typical American inventiveness, his shipmates in the band department have simplified the whole thing down to one simple phrase, "Meyers and his pliers," which takes care of the terminology without any further difficulty.

Son of Mr. and Mrs. C. H. Meyers, 303 Loy Ave, Lombard, Ill., Meyers became interested in a trombone when he was 14 years old. Will Smith, an old-time trombonist who had played with the famous John Philip Sousa aggregation, took charge of the young man's musical education, and taught him the fundamentals of instrument repairing in his shop in Dixon.

He Plays 'Em Too

Smith finally decided that Meyers knew all the trombone technique that he could teach, and sent him on to Chicago to study under Jerry Cimeria. But, Meyers retained his interest in the "musical machinist mate" trade, and eventually took a job with Lyon and Healy where he remained until his enlistment in the navy. He now uses his musical knowledge to play

Meyers and His Pliers



Great Lakes, Ill.—Here Owen H. Meyers, 36, "musician's machinist mate" at the naval training station (see story in adjoining column), shows his assistant, Harold Hoyt, 22, of Coldwater, Mich., how to repair musical instruments. Gas mask drill (inset) is an everyday occurrence for Meyers, as he buffs and polishes musical instruments for his fellow sailors. Official U. S. Navy Photos.

at last a scale on every instrument he repairs.

"This business is like everything else," Meyers says. "It's full of tricks—when you start pounding on a thousand-dollar oboe or accordion, you have to know where to hammer!" An oboe, incidentally, Meyers rates as the toughest instrument on

the list to repair and adjust properly.

Here since September 17, Meyers and his pliers have put 126 band instruments back on active duty—so, the next time you get a dent in anything from a Jew's harp to a Sarrusaphone (yeah, that's spelled right—it's a very rare double reed oboe-like affair) bring your troubles to the navy's "Musician's Machinist Mate," Owen H. Meyers, Sp(T) first class . . . and, his pliers!

Music and Song On Every Hand At Camp Butner

78th Division Known As 'Whistle and Sing' Outfit Among Camps

Camp Butner, N. C.—"Johnnie" may have "got his gun," and if he were assigned here to the 78th "Lightning" division, he probably brought along his musical instrument, too.

The 78th is fast becoming known as the "Whistle and Sing" outfit of the southern training camps because of the many soldiers in the division who in civilian life were musicians with name bands, radio stars and night club entertainers.

Hope Wrote His Script

Ted Cook was for years a prominent figure in the entertainment world, known for his versatility as an MC, producer, comedian and musician. Chicago was his "home base" where he led his own dance band in Loop night spots and broadcast over Columbia, Mutual and NBC networks. Ted doubles on the sax and clarinet.

Cook, now a corporal technician, prizes a letter of encouragement from the late Jean Harlow, who made her debut on the same bill with him, at the Oriental theater in Chicago. Corporal Cook recalls how Bob Hope bolstered his lagging morale at the zero hour before he made his first appearance as a master of ceremonies. Cook admitted to Hope that he was "a little timid before the mike," and was at a complete loss to cope with the situation.

Fans of Bob Hope undoubtedly recognize some of his gags in the first show that Ted Cook emceed. They ought to have—Hope wrote the entire script for him.

Cugat Veteran Here

Latin-American music fans find their appetite fort he rumba and conga satiated by an aggregation of soldiers who should know what the score is on the "one-two-three-BOOMP" music. Pvt. William D. Mata, a native of Cuba and a former guitarist with Xavier Cugat's band, is attached to the 309th Infantry regiment of the 78th division. Many of his buddies have recognized him as being the guitar player with Cugat in three musical films, *Week End in Havana*, *Down Argentine Way*, and *Argentine Nights*.

Pvt. Ralph Pagan, a native Puerto Rican now assigned to the 311th Infantry regiment, sang over station WBMG, San Juan, for a year and a half.

Many of the soldiers enjoy hill-billy music. Pvt. Owen Jackson, whose home town is Kennel, Missouri, contributes his talents and experience along this line to entertain his pals in olive drab. Private Jackson yodeled his vocal wares from almost every Missouri radio station.

Many Other Performers

Other men in the 78th whose names are familiar to readers of *Down Beat* include Benny Cash, former pianist with Kay Kyser and the late Hal Kemp; Ted DeWitt, the "Lone Star Ranger"—cowboy singer on the eastern networks; Charles Klein, piano accordionist from WLS, Chicago; "Lonnie Little," (Pvt. Orlando DiGrazio), former crooner on the three Philadelphia stations, KYW, WCAU, and WDAS; Eugene Normandy, (Pvt. Gene Piranian), violinist-bond leader, also from Philly, and Pvt. Vernon Gould, concert and swing pianist from the midwest.

These men donate their otherwise "free" time to the entertainment that helps to break up the daily routine of soldiering, for *This Is the Army*, Mr. Jones, and in the American Army it's very man for the other fellow.

—dja

The *BEAT* covers all the music news from coast to coast.

Notes

BETWEEN THE

Notes

... BY H.E.P.

The other day, a bunch of characters were chewing straws in front of one of the Main Stem drugstores and allowing as how music was going to be a lot different after the war. The only trouble was that the boys couldn't get together on just what the difference. One claimed that the Miller tradition would prove strongest, still raking in the dough, whereas one pork-pie apple held out for Dixieland, pointing out that all the overseas camps reported tremendous interest in the well-turned two-beat chorus.

A third seer brushed both the others off, pointing out that there was only one Duke, and now that the boys had got around to copying Lunceford, serious imitation of Ellington was next on the list, and would show up as the Big Thing in the next few years.

Mebbe they're right. But their guessing is no worse than a lot of leaders these days. You should sit around in Lindy's and hear some of these big boys tell you what's going to happen in the next few years—which way the public's taste is going and why.

Slice it anyway you want, all this is baloney to me.

Musicians, leaders, and critics all very often make the same mistake: they assume that the course of music will follow inevitably—that once a musical trend takes hold, it continues to

the top whence a reaction sets in, and another form takes hold.

This is all very cozy and nice, but it just isn't what happened.

Take a look at the great colored bands of the late '20s. Why did they fold all of a sudden? Don Redman's great early band, Connie's Hot Chocolates, McKinney's Cotton Pickers, Benny Moten's and all the rest, going great guns through '28 and '29, all of a sudden just collapsed.

Did public taste change? Did the bands lose their talent? Nope. The mobs running the clubs they played in simply lost their shirts in the stock market crash as did the suckers that supported the clubs. The result: no place for the bands to work, so they folded.

Another example, the Eddie Duchin craze. It continued for him and the bands copying him until the places they worked such as the Central Park Casino went out of fashion. Exit Duchin as the top name.

There can be no questioning the fact that if it hadn't been for the depression, swing would have never got the hold that it has today. The discontent and the restlessness imbedded in the country's younger set by these murderous years from '31 through '37 were undoubtedly one of the factors that helped Benny, Artie, and all the rest forge their way to the top.

Indubitably the war is having its effect. Rather than a return to double-barreled jazz, as was expected (although this is taking place in the camps), dancing crowds seem to want to escape with lighter, more melodic stuff that isn't quite as frantic.

In any event, all this proves one thing: anybody who tries to predict what is going to happen to music after the war is out of his mind. You will have a world concerned with rehabilitation, a country still living under rigid government controls, and most of the musicians wearing guns instead of horns. How anybody can say that under these conditions there will be an Ellington or a Thornhill style I don't know.

The one thing that can be said surely is this: that men such as Glenn Miller who are supervising music programs for the armed services are going to influence a lot of young musicians.

Jackson Sends Mobile Boys at Aviation Field



Brookley Field, Ala.—Jack Teagarden, his orchestra, and his new girl singer, Dottie Lee, sent the

air corps men during a dance at the new recreation center here, just outside of Mobile.

Orchestra Personnels

TONY di PARDO

James Putman, Sandy Mason, Lenny Nef, Boyd Rolando, saxes; Bernard Zisman, Tony Catana, trumpets; Wendell Lester, trombone; Oscar Rothel, piano; David Sloan, bass; Nick Polario, drums; Anne Ryan, Sandy Mason, vocals.

EMILIO CACERES

Emilio Caceres, violin; Pina Caceres, piano; Sal Sanchez, sax; Ted Gomulka, trumpet; Val Valero, vocals; Alex Acosta, drums.

THE CAMPUS OWLS

Dem Console, leader; Don Jones, Bruce Benson, trumpets; Dick Bolter, Bill Glasgow, trombones; Hank Goss, Al Conlender, Bill Beagly, Jack McCarthy, saxes; Jack Carr, bass; Dick Bliss, piano; Lowell Smith, drums; Harry De Marco, vocals.

CHOCOLATE MUSIC BARS

Emmanuel Sayles, guitar; Melvin Banks, bass; John Crouch, violin.

KENNY BLANCHARD

Kenny Blanchard, Leo Hill, Roger Schrader, Benny Van Buren, saxes; Nellis Joelya, Doug Aker, trumpets; Arden Jones, trombone; Jack Hills, piano; Dick Wheeler, drums; Eloise Hill, vocals.

WASHIE BRATCHER

Don Wilson, piano; Eddie Miller, bass; Harry Switzer, vibraphone; Keith Young, guitar; Robert Shaffer, drums; Bob Carey, Louis Obergh, Nelson Shalady, Al Nordlander, trumpets; Marty Emerson, Don Gardiner, Bill Dekar, Slat Cornell, trombone; Mack Sterling, Bob Leamons, Pete Murphy, Roger Calloway, Morton Felstein, saxes; Beatrice Stevens, Larry Conrad, vocals.

Playing In Sunny Florida



St. Petersburg, Fla.—These lads aren't concerned with recent blizzards in Chicago and other cities. It's the air force band here, conducted by Pfc. Jimmie Baker, seen smiling at the left.

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cc—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th st., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JG—Joe Glasser, 30 Rockefeller Plaza, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFC—Harold F. Odey, 17 East 49th st., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Bandleaders may list their bookings free of charge, merely by writing *Down Beat* two weeks before each issue.

A
Akin, Bill (Woodruff) Joliet, Ill., h
Alexander, Van (On Tour) CRA
Alexander, Will (Hillcrest) Toledo, O., h
Allen, Bob (Roseland) NYC, h
Allwe, Paul (The Colonial) Pittsburgh, Pa.
Andre, Bill (Shamrock Club) Peotell, Idaho
Arnheim, Gus (Sherman's Cafe) San Diego, Cal., Clang, 2/9
Astor, Bob (On Tour) MCA
Atkins, Boyd (Fame Club) Peoria, Ill.
Averill, Bobbie (Durite Cafe) Jackson, Mich.
Ayres, Mitchell (On Tour) GAC
Ayres, Ralston (Santa Rita) Tucson, Ariz., h

B
Bar, Vic (Olympic) Seattle, Wash., h
Barde, Bill (USO Tour) GAC
Barne, Charlie (Theater Tour) MCA
Barrett, Hughie (On Tour) MCA
Barrie, Gracie (Blackhawk) Chicago, r
Barron, Blus (Edison) NYC, h
Barron, Paul (Spina Plaza) NYC, h
Bartel, Jeno (Lexington) NYC, h
Bartha, Alex (Steel Pier) Atlantic City, N.J.
Basle, Count (On Tour) WMA
Becher, Sidney (Sandy's Bar) Paterson, N.J.
Becker, Bubbles (On Tour) SZA
Beckner, Denny (Angie's Cafe) Minneapolis, Minn.
Bernart, Eddie (USO Club) Manhattan Beach, N.Y.
Benson, Ray (Stork Club) NYC
Bestor, Don (WHN) NYC
Bilmore Boys (Twitler) Birmingham, Ala., h
Bondhu, Neil (Blackstone) Chicago, h
Boogie Woogie Abe (Latin Quarter) Fall River, Mass., h
Bohrie, Russ (Avalon) Chicago, h
Bradshaw, Tiny (On Tour) MG
Bragale, Vincent (Latin Quarter) Chicago, h
Brandon, Bob (Beverly Hills G.C.) Newport, Ky.
Brandwynne, Nat (Rio Bamba) NYC ne
Brewe, Lou (Coca Pares) Chicago, ne
Brigode, Ace (Pla-Mor) Kansas City, Mo., h
Britton, Milt (Paramount Studios) Hollywood, Cal., until 2/8
Brown, Boyce (Liberty Inn) Chicago, ne
Busse, Henry (EKO) Boston, Mass., 2/4-10, t
Byrne, Bobby (On Tour) GAC

C
Cabin Boys (The Tavern) Escanaba, Mich.
Caceras, Emilio (Barbary Coast) Detroit, ne
Calloway, Cab (Apollo) NYC, 2/5-11, t
Carlyle, Russ (Indiana Roof) Indianapolis, Ind., 2/5-6-7, b
Carroll, Ivy (Greenwich Village Inn) NYC Clang, 2/7
Carter, Benny (Hollywood Cafe) Hollywood, Cal.
Cats & Fiddle (Flanders Grill) Philadelphia, Pa.
Cavallero, Carmen (Waldorf-Astoria) NYC, h
Chestier, Bob (On Tour) MCA
Couniney, Del (Palace) San Francisco, Cal., h
Crawford, Jack (Troadero) St. Paul, Minn., 2/1-14, ne
Cugat, Xavier (Statler) Washington, D.C., h
Cummins, Bernie (On Tour) MCA
Cummins, Bob (Lotus Garden) Dover, Del.

D
D'Amico, Nick (Essex House) NYC, h
D'Arcy, Phil (Blue Mirror) Baltimore, Md.
Davis, Johnny "Sant" (Ansley) Atlanta, Ga., Clang, 2/7, h
Dinorah (Greenwich Village Inn) NYC
Dolores (Book-Cadillac) Detroit, h
Donahue, Al (Ciro's) Hollywood, Cal., ne
Dorsey, Jimmy (Tow House) Newark, N.J., 2/5-7, ne; (Pennsylvania) NYC, Opng. 2/8, h
Dorsey, Tommy (Palladium) Hollywood, Cal., h
Duffy, George (Cleveland) Cleveland, O., h
Dunham, Sonny (New Yorker) NYC, h
Durham, Eddie (Tie Toc Club) Boston, Mass., Clang, 2/14, ne

E
Edwards, Jack (Park Plaza) St. Louis, Mo., h
Ellington, Duke (Plymouth) Worcester, Mass., 2/1-3, t; (Central Passaic, N.J., 2/4-7, t; (Fay's) Philadelphia, Pa., 2/12-18, t
Elliott, Baron (Bill Green's Casino) Pittsburgh, Pa.
Ernie, Val (Drake) Chicago, Clang, 2/7, h
Eyma, Gene (Lowry) St. Paul, Minn., h

F
Felice, "Junior" (Saucene's) Geneva, N.Y., h
Fields, Shep (On Tour) MCA
Flo Rita, Ted (Roosevelt) New Orleans, La., Clang, 2/10, h
Fincher, Freddie (Happy Hour) Minneapolis, Minn., ne
Fland, Emil (Paradise) Chicago, h
Floyd, Chick (Statler) Boston, h
Fogel, Eddie (Melody Inn Club) Washington, D.C.
Foster, Chuck (Peabody) Memphis, Tenn., Clang, 2/10, h
Four Blues (Lou's Chanceller Bar) Philadelphia, Pa.
Four Clies (White City) Springfield, Ill., ne
Four Kings of Jive (Majestic) Philadelphia, h
Franklin, Buddy (Muehlebach) Kansas City, Clang, 2/12, h
Fuller, Walter (Buvette) Rock Island, Ill., ne

G
Garber, Jan (On Tour) MCA
Goldfield, Harry "Goldie" (Lakota's) Milwaukee, Wis., ne
Goodman, Benny (Vacation) MCA
Gordon, Gray (On Tour) MCA
Graffler, Frenchy (Babe's) Des Moines, Ia., ne
Graham, Al (Blue Moon) Wichita, Kan., Clang, 2/4, b
Gray, Glen (Adams) Newark, N.J., 2/4-10, t; (Palace) Akron, O., 2/12-18, t

H
Harris, Jimmy (Fort Armstrong) Rock Island, Ill., h
Hawkins, Coleman (Kelly's Stable) NYC, ne
Hawkins, Erskine (Savoy) NYC, h
Heatherton, Ray (Biltmore) NYC, h
Heidt, Horace (Casa Manana) Culver City, Cal., ne
Henderson, Fletcher (On Tour) Fred. Bros.
Herbeck, Ray (USO Tour) Fred. Bros.
Herman, Woody (Paramount) Toledo, O., 2/5-7, t; (Orpheum) Deventport, Ia., 2/9-11, t; (Orpheum) Omaha, Neb., 2/12-18, t
Herth, Milt (Copley Plaza) Boston, h
Hill, Tiny (Keith) Grand Rapids, Mich., 2/8-8, t; (Michigan) Jackson, Mich., 2/7-9, t; (Michigan) Lansing, Mich., 2/10-13, t; (Temple) Saginaw, Mich., 2/14-16, t
Hines, Ray (Paradise) Detroit, 2/5-11, t
Hoaglund, Everett (Ciro's) Mexico City, Mexico, ne
Holmes, Herbie (Palomar) Seattle, Wash., 2/8-14, t
Hollingsworth, Bobby (The Plantation) Texarkana, Ark.-Tex., ne
Horton, Aub (Lido Beach Casino) Sarasota, Fla., ne
Howard, Eddy (Trianon) Chicago, 2/5-14, h

I
Jackson, Paul (Scene Inn) Detroit
James, Harry (MGM Studios) Culver City, Cal.
Jarrett, Art (On Tour) MCA
Jerome, Henry (New Pelham Heath Inn) NYC
Johnson, Happy (New Club Alabama) L.A., Cal., ne
Jordan, Louis (Garriek Stage Bar) Chicago, Clang, 2/10, ne
Joy, Bill (San Carlos) Pensacola, Fla., h
Joy, Jimmy (Muehlebach) Kansas City, Mo., Opng. 2/12, h

K
Karon, Maria (Gene's) Fargo, N.D., ne
Kassel, Art (Bismarck) Chicago, h
Kaye, Sammy (Strand) NYC, t
Keene, Bob (Strand) Pittsfield, N.H., t
Kemper, Ronnie (St. Anthony) San Antonio, Tex., h
Kenton, Stan (On Tour) GAC
King Cole Trio (331 Club) Los Angeles, Cal.
King, Henry (Aragon) Chicago, Clang, 2/4, b; (one nighters) MCA, 2/5-15
Kinney, Ray (On Tour) GAC
Korn Kobblers (Rogers Corner) NYC, ne
Krupa, Gene (Sherman) Chicago, h

L
LaBonte, Hervey (Moosehead Inn) New Bedford, Mass.
Labrie, Lloyd (Darling) Wilmington, Del.
Larkin, Milton (Rhumbogee) Chicago, ne
Leonard, Ada (USO Tour) Fred. Bros.
Leroy, Howard (Idle Hour) Charleston, S.C.
Lewis, Ted (Hi-Hat) St. Louis, Clang, 2/11, ne
Little, Little Jack (El Patio) Washington, D.C., ne
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (Paramount) NYC, t
Lopes, Vincent (Taft) NYC, h
Losler, Doyle (Schuler's Dancing Palace) Mansfield, O., h
Lucas, Clyde (Frolies) Miami, Fla., ne

M
MacCree, Howard (Paxton) Omaha, Neb., Opng. 2/4, h
McIntyre, Hal (Commodore) NYC, h
McIntire, Lani (Lexington) NYC, h
McLean, Jack (Paris Inn) San Diego, Cal., ne
McNamara's Band (Shelton) NYC, h
Malneck, Matty (CBS) Hollywood, Cal.
Mansanara, Jose (LaSalle) Chicago, h
Mart, Frank (Copacabana) NYC, ne
Martin, Freddy (Ambassador) L.A., Cal., h
Martin, Paul (Florentine Gardens) Hollywood, Cal., ne
Marx, Chico (Riverside) Milwaukee, 2/5-11, t; (Orpheum) Minneapolis, 2/12-18, t
Masters, Frankie (Del Rio) Washington, D.C., Opng. 2/8, ne

N
Nagel, Freddy (Baker) Dallas, Tex., Clang, 2/5, h
Nelson, Ozzie (Biltmore) L.A., Cal., h
Norman, Lee (USO Tour) GAC

O
O'Brien & Evans (King's Theater Bar) Cincinnati, O., r
Ohman, Phil (Mocambo) Hollywood, Cal., ne
Oliver, Eddy (Baker) Dallas, Tex., Opng. 2/6, h
Olson, George (St. Francis) San Francisco, Cal., h
Osborne, Will (Town House) Newark, N.J., Opng. 2/8, ne

P
Panchito (Versailles) NYC, ne
Pastor, Tony (On Tour) CRA
Paul, Toasty (Casa Nova) Detroit, ne
Pearl, Ray (Melody Mill) Riverside, Ill., h
Pedro, Don (Club Silhouette) Chicago, ne
Peterson, Des (French Village) Dayton, O., ne
Petti, Emile (Ambassador East) Chicago, h
Powell, Walter (Miami Club) Staten Island, N.Y.
Prager, Col. Manny (Childs) NYC, r
Price, Howie (Berkley Jungles) Charleston, S.C., ne
Prima, Louis (Theater Tour) MCA
Pripps, Eddie (Latin Quarter) Chicago, ne

R
Raeburn, Boyd (Band Box) Chicago, ne
Ramos, Ramon (Statler) Cleveland, O., h
Ravassa, Carl (Statler) Detroit, h
Reichman, Joe (Palmer House) Chicago, h
Reid, Don (Dabier Wallick) Columbus, O., h
Rey, Alvin (Universal Studios) Universal City, Cal.
Rhythm Quartet (Bai Tabarin) Beards-town, Ill., ne
Riley, Mike (Radio Room) Hollywood, Cal., ne
Rodrigo, Don Juan (Backstage Bar) Akron, O., h
Rogers, Dick (On Tour) GAC
Rogers, Eddie (Schroeder) Milwaukee, h
Rollini, Adrian (Miami Club) Staten Island, N.Y., ne

S
Sanders, Joe (Claridge) Memphis, Tenn., h
Saunders, Hal (Belmont Plaza) NYC, h
Saunders, Red (Club Delia) Chicago, ne
Schuder, Keith (10-High Club) Detroit, ne
Scott, Raymond (CBS) NYC
Sell, Stan (Gould) Seneca Falls, N.Y., h
Shelton, Dick (VanCleave) Dayton, O., h
Shepard, Ernest "Bass" (Abe & Pappy's) Dallas, Tex., ne
Sherwood, Bobbie (Theater Tour) MCA
Sisale, Noble (Trianon) South Gate, Cal., ne
Slack, Freddy (RKO Studios) Hollywood, Cal.
South, Eddie (Mocambo) Hollywood, Cal., ne
Spanier, Muggay (Arcadia) NYC, Clang, 2/13, h
Spivak, Charlie (Pennsylvania) NYC, Clang, 2/8, h; (Earle) Philadelphia, 2/12-18, t
Stuart, Nick (Jefferson) St. Louis, Mo., h
Stuart, Ralph (Twin Rivers Inn) Smithfield, R.I.

T
Teagarden, Jack (On Tour) MGA
Three Bits of Rhythm (Whirl-A-Way) Chicago, ne
Towne, George (Neil House) Columbus, Ohio, h
Trace, A. (Dixie) NYC, h
Trester, Pappy (Park Recreation Center) St. Paul, Minn.
Tucker, Tommy (Shea's) Buffalo, N.Y., 2/5-11, t

V
Venuti, Joe (Tune-Town) St. Louis, Clang, 2/8, h
Vince, Lee (Scala's Arcadia) Berwick, Pa., ne

W
Wald, Jerry (On Tour) GAC
Welk, Lawrence (Aragon) Chicago, 2/5-14, b
Williams, Buddy (Lantz' Merry-Go-Round) Dayton, O., h
Williams, Cottle (On Tour) WMA
Williams, Griff (Chase) St. Louis, Mo., Opng. 2/5, h
Williamson, Herb (Log Cabin) Sault Ste. Marie, Mich., r
Wright, Charles (Drake) Chicago, Opng. 2/9, h

Y
Young, Eddie (Cosmopolitan) Denver, Colo., Clang, 2/12, h

Key Spot Bands

BLACKHAWK CAFE, Chicago—
Gracie Barrie
CASA MANANA, Hollywood—
Horace Heidt
LINCOLN HOTEL, New York—
Abe Lyman
NEW YORKER HOTEL, New York—
Sonny Dunham
PALACE HOTEL, San Francisco—
Del Courtney
PALLADIUM, Hollywood—
Tommy Dorsey
PENNSYLVANIA HOTEL, New York—
Charlie Spivak; Feb. 8, Jimmy Dorsey
SHERMAN HOTEL, Chicago—
Gene Krupa
STATLER HOTEL, Washington, D. C.—
Xavier Cugat
TOWN HOUSE, Newark, N. J.—
Jimmy Dorsey, Feb. 5, 6, 7; Feb. 9, Will Osborne
TRIANON, South Gate, Calif.—
Noble Sisale

J
Jackson, Paul (Scene Inn) Detroit
James, Harry (MGM Studios) Culver City, Cal.
Jarrett, Art (On Tour) MCA
Jerome, Henry (New Pelham Heath Inn) NYC
Johnson, Happy (New Club Alabama) L.A., Cal., ne
Jordan, Louis (Garriek Stage Bar) Chicago, Clang, 2/10, ne
Joy, Bill (San Carlos) Pensacola, Fla., h
Joy, Jimmy (Muehlebach) Kansas City, Mo., Opng. 2/12, h

K
Karon, Maria (Gene's) Fargo, N.D., ne
Kassel, Art (Bismarck) Chicago, h
Kaye, Sammy (Strand) NYC, t
Keene, Bob (Strand) Pittsfield, N.H., t
Kemper, Ronnie (St. Anthony) San Antonio, Tex., h
Kenton, Stan (On Tour) GAC
King Cole Trio (331 Club) Los Angeles, Cal.
King, Henry (Aragon) Chicago, Clang, 2/4, b; (one nighters) MCA, 2/5-15
Kinney, Ray (On Tour) GAC
Korn Kobblers (Rogers Corner) NYC, ne
Krupa, Gene (Sherman) Chicago, h

L
LaBonte, Hervey (Moosehead Inn) New Bedford, Mass.
Labrie, Lloyd (Darling) Wilmington, Del.
Larkin, Milton (Rhumbogee) Chicago, ne
Leonard, Ada (USO Tour) Fred. Bros.
Leroy, Howard (Idle Hour) Charleston, S.C.
Lewis, Ted (Hi-Hat) St. Louis, Clang, 2/11, ne
Little, Little Jack (El Patio) Washington, D.C., ne
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (Paramount) NYC, t
Lopes, Vincent (Taft) NYC, h
Losler, Doyle (Schuler's Dancing Palace) Mansfield, O., h
Lucas, Clyde (Frolies) Miami, Fla., ne

M
MacCree, Howard (Paxton) Omaha, Neb., Opng. 2/4, h
McIntyre, Hal (Commodore) NYC, h
McIntire, Lani (Lexington) NYC, h
McLean, Jack (Paris Inn) San Diego, Cal., ne
McNamara's Band (Shelton) NYC, h
Malneck, Matty (CBS) Hollywood, Cal.
Mansanara, Jose (LaSalle) Chicago, h
Mart, Frank (Copacabana) NYC, ne
Martin, Freddy (Ambassador) L.A., Cal., h
Martin, Paul (Florentine Gardens) Hollywood, Cal., ne
Marx, Chico (Riverside) Milwaukee, 2/5-11, t; (Orpheum) Minneapolis, 2/12-18, t
Masters, Frankie (Del Rio) Washington, D.C., Opng. 2/8, ne

N
Nagel, Freddy (Baker) Dallas, Tex., Clang, 2/5, h
Nelson, Ozzie (Biltmore) L.A., Cal., h
Norman, Lee (USO Tour) GAC

O
O'Brien & Evans (King's Theater Bar) Cincinnati, O., r
Ohman, Phil (Mocambo) Hollywood, Cal., ne
Oliver, Eddy (Baker) Dallas, Tex., Opng. 2/6, h
Olson, George (St. Francis) San Francisco, Cal., h
Osborne, Will (Town House) Newark, N.J., Opng. 2/8, ne

P
Panchito (Versailles) NYC, ne
Pastor, Tony (On Tour) CRA
Paul, Toasty (Casa Nova) Detroit, ne
Pearl, Ray (Melody Mill) Riverside, Ill., h
Pedro, Don (Club Silhouette) Chicago, ne
Peterson, Des (French Village) Dayton, O., ne
Petti, Emile (Ambassador East) Chicago, h
Powell, Walter (Miami Club) Staten Island, N.Y.
Prager, Col. Manny (Childs) NYC, r
Price, Howie (Berkley Jungles) Charleston, S.C., ne
Prima, Louis (Theater Tour) MCA
Pripps, Eddie (Latin Quarter) Chicago, ne

R
Raeburn, Boyd (Band Box) Chicago, ne
Ramos, Ramon (Statler) Cleveland, O., h
Ravassa, Carl (Statler) Detroit, h
Reichman, Joe (Palmer House) Chicago, h
Reid, Don (Dabier Wallick) Columbus, O., h
Rey, Alvin (Universal Studios) Universal City, Cal.
Rhythm Quartet (Bai Tabarin) Beards-town, Ill., ne
Riley, Mike (Radio Room) Hollywood, Cal., ne
Rodrigo, Don Juan (Backstage Bar) Akron, O., h
Rogers, Dick (On Tour) GAC
Rogers, Eddie (Schroeder) Milwaukee, h
Rollini, Adrian (Miami Club) Staten Island, N.Y., ne

S
Sanders, Joe (Claridge) Memphis, Tenn., h
Saunders, Hal (Belmont Plaza) NYC, h
Saunders, Red (Club Delia) Chicago, ne
Schuder, Keith (10-High Club) Detroit, ne
Scott, Raymond (CBS) NYC
Sell, Stan (Gould) Seneca Falls, N.Y., h
Shelton, Dick (VanCleave) Dayton, O., h
Shepard, Ernest "Bass" (Abe & Pappy's) Dallas, Tex., ne
Sherwood, Bobbie (Theater Tour) MCA
Sisale, Noble (Trianon) South Gate, Cal., ne
Slack, Freddy (RKO Studios) Hollywood, Cal.
South, Eddie (Mocambo) Hollywood, Cal., ne
Spanier, Muggay (Arcadia) NYC, Clang, 2/13, h
Spivak, Charlie (Pennsylvania) NYC, Clang, 2/8, h; (Earle) Philadelphia, 2/12-18, t
Stuart, Nick (Jefferson) St. Louis, Mo., h
Stuart, Ralph (Twin Rivers Inn) Smithfield, R.I.

T
Teagarden, Jack (On Tour) MGA
Three Bits of Rhythm (Whirl-A-Way) Chicago, ne
Towne, George (Neil House) Columbus, Ohio, h
Trace, A. (Dixie) NYC, h
Trester, Pappy (Park Recreation Center) St. Paul, Minn.
Tucker, Tommy (Shea's) Buffalo, N.Y., 2/5-11, t

V
Venuti, Joe (Tune-Town) St. Louis, Clang, 2/8, h
Vince, Lee (Scala's Arcadia) Berwick, Pa., ne

W
Wald, Jerry (On Tour) GAC
Welk, Lawrence (Aragon) Chicago, 2/5-14, b
Williams, Buddy (Lantz' Merry-Go-Round) Dayton, O., h
Williams, Cottle (On Tour) WMA
Williams, Griff (Chase) St. Louis, Mo., Opng. 2/5, h
Williamson, Herb (Log Cabin) Sault Ste. Marie, Mich., r
Wright, Charles (Drake) Chicago, Opng. 2/9, h

Y
Young, Eddie (Cosmopolitan) Denver, Colo., Clang, 2/12, h

Here's Repeat on Coleman Hawkins' Great Chorus!

Bb Tenor



In response to countless requests and inquiries from readers, the editors of *Down Beat* have decided to reprint the famous chorus by Coleman Hawkins which appeared in these columns more than two years ago. Here are the first 32 measures of what

many musicians believe to be the finest recording the Hawk ever made. Due to space limitations, the second full chorus will be printed in a following issue, watch for it.

Messner, Johnny (McAlpin) NYC, h
Miller, Herb (Rainbow Randevu) Salt Lake City, Utah, h
Millinder, Lucky (Paramount) Des Moines, Ia., 2/8-8, t; (Orpheum) Springfield, Ill., 2/9, t; (Rialto) Joliet, Ill., 2/10, t; (Orpheum) Madison, Wis., 2/11, t; (Regal) Chicago, 2/12-18, t
Monroe, Vaughn (Earle) Philadelphia, 2/5-11, t; (Stanley) Pittsburgh, 2/12-18, t
Morales, Nono (LaMartinique) NYC, ne
Morgan, Russ (Edgewater Beach) Chicago, h
Morrison, Ralph (Ambassador West) Chicago, h
Muesely, Snub (Swing Club) Hollywood, Cal., ne

N
Nagel, Freddy (Baker) Dallas, Tex., Clang, 2/5, h
Nelson, Ozzie (Biltmore) L.A., Cal., h
Norman, Lee (USO Tour) GAC

O
O'Brien & Evans (King's Theater Bar) Cincinnati, O., r
Ohman, Phil (Mocambo) Hollywood, Cal., ne
Oliver, Eddy (Baker) Dallas, Tex., Opng. 2/6, h
Olson, George (St. Francis) San Francisco, Cal., h
Osborne, Will (Town House) Newark, N.J., Opng. 2/8, ne

P
Panchito (Versailles) NYC, ne
Pastor, Tony (On Tour) CRA
Paul, Toasty (Casa Nova) Detroit, ne
Pearl, Ray (Melody Mill) Riverside, Ill., h
Pedro, Don (Club Silhouette) Chicago, ne
Peterson, Des (French Village) Dayton, O., ne
Petti, Emile (Ambassador East) Chicago, h
Powell, Walter (Miami Club) Staten Island, N.Y.
Prager, Col. Manny (Childs) NYC, r
Price, Howie (Berkley Jungles) Charleston, S.C., ne
Prima, Louis (Theater Tour) MCA
Pripps, Eddie (Latin Quarter) Chicago, ne

R
Raeburn, Boyd (Band Box) Chicago, ne
Ramos, Ramon (Statler) Cleveland, O., h
Ravassa, Carl (Statler) Detroit, h
Reichman, Joe (Palmer House) Chicago, h
Reid, Don (Dabier Wallick) Columbus, O., h
Rey, Alvin (Universal Studios) Universal City, Cal.

S
Rhythm Quartet (Bai Tabarin) Beards-town, Ill., ne
Riley, Mike (Radio Room) Hollywood, Cal., ne
Rodrigo, Don Juan (Backstage Bar) Akron, O., h
Rogers, Dick (On Tour) GAC
Rogers, Eddie (Schroeder) Milwaukee, h
Rollini, Adrian (Miami Club) Staten Island, N.Y., ne

T
Teagarden, Jack (On Tour) MGA
Three Bits of Rhythm (Whirl-A-Way) Chicago, ne
Towne, George (Neil House) Columbus, Ohio, h
Trace, A. (Dixie) NYC, h
Trester, Pappy (Park Recreation Center) St. Paul, Minn.
Tucker, Tommy (Shea's) Buffalo, N.Y., 2/5-11, t

V
Venuti, Joe (Tune-Town) St. Louis, Clang, 2/8, h
Vince, Lee (Scala's Arcadia) Berwick, Pa., ne

W
Wald, Jerry (On Tour) GAC
Welk, Lawrence (Aragon) Chicago, 2/5-14, b
Williams, Buddy (Lantz' Merry-Go-Round) Dayton, O., h
Williams, Cottle (On Tour) WMA
Williams, Griff (Chase) St. Louis, Mo., Opng. 2/5, h
Williamson, Herb (Log Cabin) Sault Ste. Marie, Mich., r
Wright, Charles (Drake) Chicago, Opng. 2/9, h

Y
Young, Eddie (Cosmopolitan) Denver, Colo., Clang, 2/12, h

Irving Mills in New Publishing Enterprise
Los Angeles—Irving Mills has launched a new publishing enterprise under name of Variety songs in association with Arthur Freed, MGM producer and songwriter. Nate Krevitz has been named general manager.
One of new firm's first offerings will be the songs from the next Abbott-Costello picture, *It Ain't Hay*.
Tunes are by Paul Webster and Harry Revel.

St. man w is a l section and in a few

Horse-Drawn Bus May Keep Nitery Open

Savannah, Ga.—This town has taken the ban on pleasure driving in stride, and is doing nicely, thank you. Our largest and swankiest nitery, Al Remler's *Club Royale*, has temporarily closed for the gas ban duration. The *Dells* has for the present cut all n.c. features, and is now a restaurant and tourist home. Johnnie Harris' has cut even the juke box, and advertises as a restaurant only, but is doing practically no business at all.

But Dugger's has the prize idea: they have for the time being let the band go, but as soon as Shorty Dugger can find a pair of good horses he's putting on a horse-drawn bus to meet the regular bus line. By this time it should be well under way, the band back and the entertainment-seeking public not even missing its cars. Freddie Frazier, top sepi pianist of these parts, and his bunch have been gone from there for several weeks, with John Curry's local outfit replacing.

Army Ban Closes Club
Up until the gas ban era the *Dells* was doing plenty okay, and since December 18 had been doing a capacity business. In addition to their own band and show, the entire show from the *Blue Room* was put on for a late performance. Reason for the show being there: The *Blue Room* was well on its way to making a swell name as an entertainment spot when the entire length of the street was declared off-limits.

It happened that Alec Mazo, owner of the two places, had that building from years back, but the army is protecting its youngsters who don't know what part of a neighborhood to visit. The nut was too big to crack, so Alec locked the doors and took a vacation. The *Blue Room* will reopen soon with a big show again and cater to the remaining civilians.

Female Impersonators
The *Dells* expected to resume the music on January 25 with a line-up of entertainers which includes, amongst many others, Al Dunn's band and the Four Dark-Kays; John Wiley, from Harlem's *Elk's Rendezvous* and Murrin's, better known as "Jeannette"; Doris Duches White, who formerly had his own male-skirted revue in Chicago.

Last band at the *Club Royale* was Billy Arnold, who very co-operatively released his contract nearly three weeks early. Al Remler is not even operating as a restaurant so that he may help in the effort to conserve tires and gas.

Problem of jamming has been easily solved by sending the kids next door to sleep and having the sessions at home.

—Charlot Slotin

Boots Gives 'Em Boots



Webster, Mass.—Sunday night bashes are a regular thing at the Forest club here, where the Boots Martin quartet holds forth steadily. Left to right: Ziggy Kelly, trumpet; Bob Varney, hides; Boots himself on alto, and Tony Guerriere at the keyboard. George P. Morte Photo.

Orchestra Personnels

TUTT YARBROUGH
Frank Carpenter, Amos Ripley, Roy Lovitt, Lawrence Morgan, Paul Lehman, sax; Marshall Fields, Eddie Walsh, Irving Koffler, trumpet; Dave Gold, Ferrel Jackson, Johnny Richardson, trombone; Jimmy Corcoran, drums; Eddie Winkler, piano; Eddie Griner, guitar; Tutt Yarbrough, bass; Ann Gibbons, vocalist.

ROLAND YOUNG
Roland Young, bass; Ronny Rommel, trumpet; Cordy Russell, Harvey Nevis, Bill Sims, sax; Joe D'Amico, piano; Lou Vitale, drums.

HAL WASSON
Hal Wasson, drums; Dave Stout, piano; Connie Van, bass; George McGuire, Shirley Anne Horton, trumpet; Dick Cooley, trombone; Bill Snyder, sax; Jan Lovell, vocalist.

SANDY SANDIFER
Sandy Sandifer, Gordon LaTour, trumpet; Anthony Restiva, Lester Davis, sax; Jimmy Parks, bass; Frankie Stone, drums; Bob Powell, piano; Betty Jones, vocals.

STAN SELL
Stan Sell, Nelson Colant, sax; Fred Schindler, drums; Charlie Hayward, piano; John Jones, guitar; Warren Williams, trumpet.

JACK STAULCUP
Jack Staulcup, Billie French, Alvin Steele, Harry Worn, Otto Page, sax; Harry Gish, Chas. James, trumpet; Clyde Springs, trombone; Freddie Barbour, drums; Oliver Hill, bass; Don O'Brien, piano.

ART REIFSNYDER
Art Reifsnyder, Hank McGlothlen, Al Sigal, Roy Kraker, sax; Don Kophart, Glen Bell, Bob Peterson, trumpet; Harold Fry, piano; Jack Behrer, bass; Morgan Jones, drums; Bob Lehnhausen, guitar; Mary Alice Ratliff, vocals.

OSCAR RICCHIO
Oscar Ricchio, drums; Frankie Ricchio, accordion; James (Yaghourjian) York, guitar.

DANNY PATT
Danny Patt, novichord; Pat Foster, trumpet; Steve Sessa, John Wade, clarinet; Art Koomer, drums; George Kraker, electric guitar.

CYRIL MANSFIELD
Cyril Mansfield, violin, Paul Dillon, guitar; Eddie Gross, sax; Harry Brunet, piano; Arthur Price, bass.

MEL MARVIN
Al Jain, guitar; Dean Cole, drums; Dick Bone, bass; Alfonso Antonelli, piano; George Stubbler, Marty Martolin, Dick Ross, sax; Chas. Callaway, Bob Victor, trumpet; George Clark, trombone; Mickey Manoe, vocalist.

JIMMY MCGREEVY
Jimmy McGreevy, clarinet; Doug McCarthy, Don Fogel, Bill Baker, Joe Zapp, sax; Ang Tamino, John Salvaggio, trumpet; Bus Conli, bass; Jimmy Fogel, drums.

ADA LEONARD
Helen Stumpf, Cecelia Toehy, Helen Swan, Laura Bohle, violin; Rita Kelly, piano; Des Thompson, drums; Marion Cange, guitar; Thelma Kay, Bernice Little, Jane Cullum, Errol Wells, sax; Carole Brown, Elvira Kohl, trumpet; Ethel Butten, Virginia Wurst, trombone; Martha Stuart, vocalist.

TAYLOR LAFARGUE
Louis Butler, Claude Setchfield, Milly McPherson, Parkie Hill, Fred Youns, sax; Bonnie Beach, Johnny "Scott" Davis, Tubby Henderson, trumpet; Ralph Hale, Charles Ecker, trombone; F. H. Potvin, drums; Nell Roberts, piano; Taylor Lafargue, bass.

JOE LAZARZ
Joe Lazarz, clarinet; Joe Lazarz, violin; Stanley Kusak, trumpet; Stanley Slapsh, sax; Ted Lazarz, bass; Bert Green, piano; Mike Terlik, accordion; Jimmy Wilson, drums.

JIMMY LOMBA
Jimmy Lomba, Manuel Snubby Almeida, Jackie Corroia, sax; Miguel "Mike" Sanchez, Stephen Madeiros, trumpet; Edward Searo, piano; James "Toots" Wright, drums; "Bill" Britto, bass.

CHARLES LYON
E. Hilton, piano; J. Higdon, drums; H. Von Kamp, J. Holley, trumpet; S. Giglio, violin; F. Hardman, F. Lamar, F. Hewitt, sax; C. Lyon, xylophone.

JOHNNY KAHIHUE
Johnny Kahihue, guitar; Malis Kahihue, guitar; Norman Kahihue, vibraphone; Johnny Masters, bass.

HAL HALEY
Lee Reed, Johnny Solen, Martin Soaks, Hal Haley, sax; Eddie Rosenmiller, trumpet; Walt Schreiber, trombone; Bob Hopenattil, piano; Squirrally Grossman, drums.

BILL GRASSICK
Bill Grassick, Gene Burns, Joe Mayer, sax; Carmen Adavado, trumpet; Candy Asherman, drums; Al McConnell, piano.

JACK FREESE
Jack Freese, Charlie Johnson, trombone; Don Reynolds, Greg Prior, Dick Mansfield, trumpet; Bud Frowett, Bill O'Brien, Wyatt Webb, Bill Freese, sax; Gordon Burnett, piano; Roger Charnard, bass; Dick Tanney, drums; John Hall, vocalist.

THE 4 CLEFS
Wm. "Chappy" Chapman, drums; Geo. Roberts, piano; John "Happy" Green, guitar; Melvin "Sonny" Chapman, guitar.

FOUR RED JACKETS
Arthur B. Hoyle, violin; Dumas G. Hoyle, accordion; Blain Johnson, string bass; Russ Conkum, guitar.



By BILL DUGAN

I promised to discuss the club activities open to your members in other cities than those of your headquarters. The first activity which opens its way for out of town members is that of branch officers. Your club really needs activity in different parts of the country and it also gives you a means of dividing the numerous club activities amongst your members.

You will be surprised how eager your members are to assume activities for their parts of the country. They may be the means towards parties for members in other states than your own and they may also build your membership considerably.

Your newspaper is your second form of activity for out of town members. It is essential that you have coverage in different parts of the country. It will also surprise you to see the fertile ideas of some of your members on feature stories and columns.

Plan Some Contests
There are many types of contests and activities in which all of your members can indulge. First, I have mentioned the photo contests. I might also suggest "writing" contests for your newspapers on topics chosen either by yourself or your members. You can have scrap book contests, crossword band puzzle contests. There are so many ideas like that, but now we must get on with announcements of new clubs.

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TRUMPET MAN—17, fake, read, steady, union. Go anywhere. Write Dean Hansen, 837 College Ave., Racine, Wis.
SAX-CLARINET. 28, reliable, experienced. 3B. Have exceptional ability on clarinet. Write Box 2, Down Beat, Chicago.
MALE VOCALIST—Two years experience with orchestra. Wants chance to audition with band. Ronnie Clark, 11425 Forest Ave., Chicago, Ill.
UNION TRUMPET player on transfer. Plenty experience. Write for full particulars. Ralph Davis, 16 Palisade Park, Rochester, N. Y.

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LATE RECORDINGS—15c up. List free. Pop's Record Shop, 22218 Michigan, Dearborn, Mich.

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THE TUNESMITH UNION welcomes capable songwriters to membership. Meet co-writers, fight racketeer firms, have songs analyzed and arranged, obtain publication and promotion. Stamp brings application. Hold manuscripts until requested. The Tunesmith Union, 32 North Spring St., Concord, N. H.
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SONG POEMS wanted to be set to music. Free Examination. Post cards ignored. Send poems to: M.S.B. Lock Box 147, Greenfield, Mass.
A GUARANTEED satisfactory PIANO-VOCAL to your melody including guitar diagrams, chord notation, accordion symbols, \$4.50. Malcolm Lee, 344 Primrose, Syracuse, N. Y.
COMPOSERS, AMBITIOUS—Go-getters to collaborate on my lyrics. Strictly \$5-50. Box 1342, San Francisco.
SONG POEMS wanted. Excellent piano-vocal and publication. Radio Music Publishers, 119 W. Harrison, Chicago.

Corps school, so correspondence is pretty much out of the question. That also goes for others of you who have been expecting mail.
Mary Jane Thierl's Artie Shaw Fan Club is really coming on these days, but Mary has been layed out with a bad case of the mumps for over a month. The club has two R.A.F. officers in Canada, an RCAF soldier, and a boy from Mexico among the regular club members. And, with Mary's club (address 521 W. 27th Street, Minneapolis, Minn.) we close this column till next issue. G'bye now.

Coin machine operators get their tips on what records are popular from "Your Automatic Hostess Selects the Most Played Records"—a regular feature in every issue of the BEAT.

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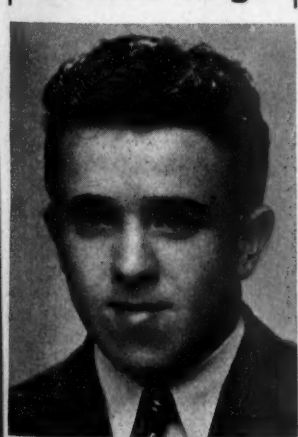
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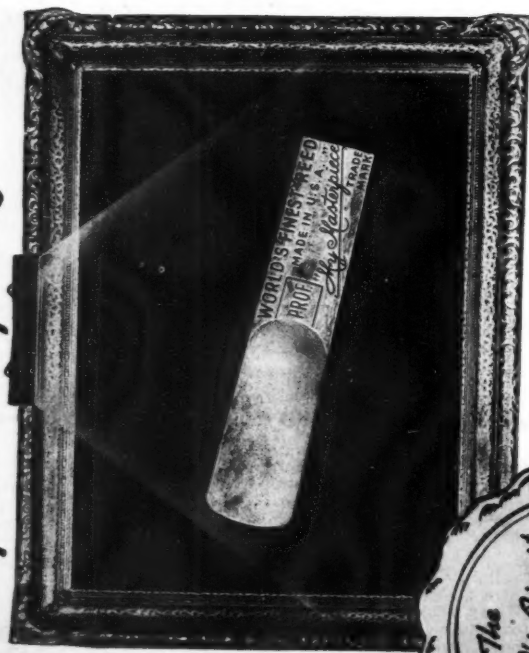
Gitman Sings



St. Louis—Jack Brown, guitar man with the Elmer Theiss band, is a local fave. In addition to section work, novelty numbers and instrumental solos, he sings a few vocals, too.

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